Monkeybite

Issue # 1 - January 1997

$2.00

Interviews with:

SPAZZ

MAN IS THE BASTARD

DEVOID OF FAITH

NOOTHGRUSH

deadbodieseverywhere.

Also: Reviews/ Pictures of Monkeys/ Pictures of Bands/ Zippy the Chimp/ & Ridiculous Planet of the Apes stuff including a Dr. Zaius mask!!!

Super Urine Monkey
PO Box 1142
Cupertino, CA 95015-1142
USA

Admiral Andrew
PO Box 790366
Middle Village, NY 11379
USA

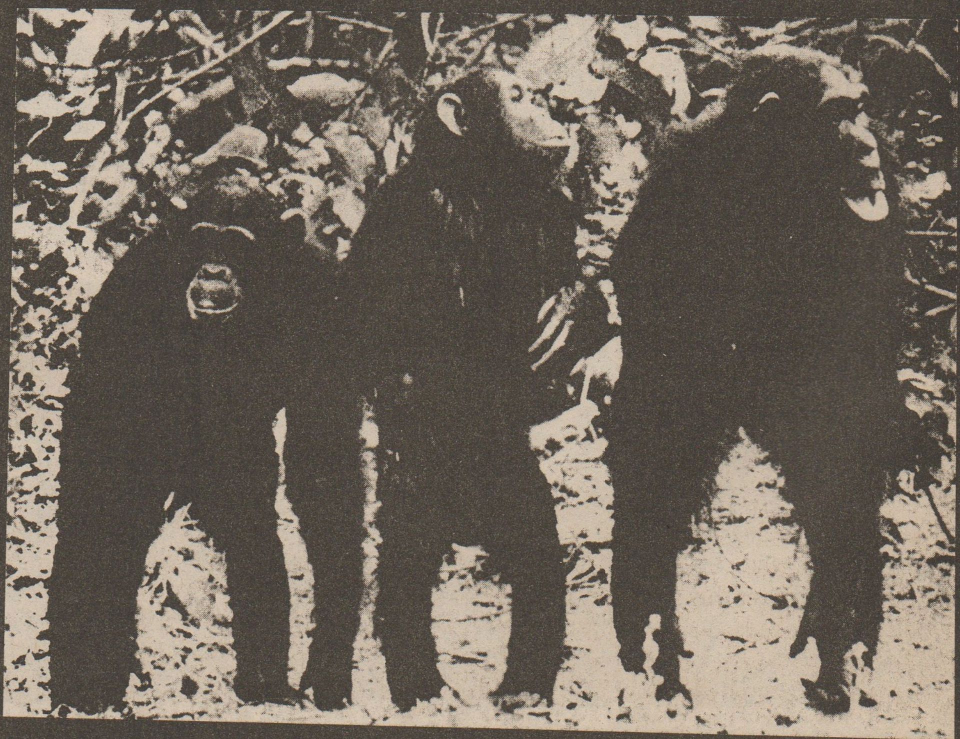
The Monkeys to blame for this ape-rag (aka the Staff)

Super Urine Monkey is a chimp from California who wastes a lot of time at work doing stuff like transcribing interviews, typing everything and making long distance phone calls. He did a lot of Shitwork, reviews, photos and simian analysis for Monkeybite.

Admiral Andrew is a Jedi Gorilla from New York who runs a label (guess which) and is in a band. He cooked up the idea for this primitive 'zine. He contributed a lot of shitwork, interviews, reviews and photos to make it happen.

The other monkeys

pictured left to right



Justine deMetrick:
Took the band photos that look professional
You like 'em? write:
907 Willow Avenue
Hoboken, NJ 07030

Leia Organa:
She's a DJ at KFJC, Los Altos Hills, CA. She interviewed Spazz and took lots of pictures at shows

John Maguire:
He's a DJ on KZSU at Stanford in CA. He interviewed Dead Bodies Everywhere, but doesn't know its in here

Monkeybite

Issue # 1 / Jan 1997

Hello, fellow sapiens! Welcome to the first issue of Monkeybite apezine! I'm Admiral Andrew (aka the Jedi Gorilla) & my partner is Super Urine Monkey. We decided to get together and do this 'zine because we usually like and hate the same shit. We like Man is the Bastard, Monkeys, chimps, gorillas, etc. We hate the human race & you!! Sorry we came off so negative there, we just believe the human race is a failed one and that someday apes will walk upright and they will be our masters. There are a few things you can do to make us not hate you so much. You can send us pictures of monkeys and apes, records to review (2 copies if possible), write us about any real life simian stories/experiences. Send us Planet of the Apes lunch boxes or any cool POA or Star Wars stuff. You will win lots of points here, and gain ape status with us. Thats it! Enjoy the rest of the 'zine and remember that we are all lowly humans.

Monkey likes to taunt human:
"You useless piece of shit!!" he says.
"Everything was fine until you showed up!"

Issue # 2 *-Due out when we finish it*

Hopefully Featuring Interviews with: Dystopia, Judas Iscariot, Agents of Satan, Assuck, Timojhen of Vacuum, Eric Wood Capitalist Casualties and more!!

Ad Rates

1/2 pg (7 1/2" x 5") $30

1/3 pg (5" x 5") or (2 1/2" x 10") $20

1/6 pg (2 1/2" x 5") $10

We don't do classifieds you schmuck!

Deadline for next issue - Mar. 1st

Admiral Andrew's top 10

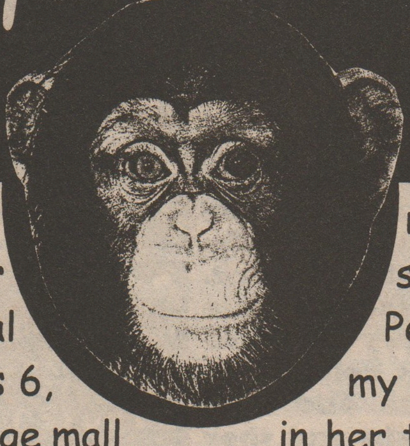
1) Spazz - "La Revancha" LP
2) Corrupted - "Tiraron..." CD
3) Man is the Bastard - (everything)
4) Planet of the Apes - (all 5 movies)
5) Noothgrush - tape & 7"
6) C.R. - (all)
7) Jesuit - demo
8) Assfactor 4 - LP and Live
9) Human Remains - "Using Sickness as a Hero" CD
10) Judas Iscariot - Live on WFMU tape

Super Urine Monkey's Top 10

1) Corrupted - "Horrible!!..." 7"
2) Cattlepress - song on Tee Pee comp
3) The fact that humans will one day crush themselves and apes will rule Earth.
4) Planet of the Apes - (just the fact that someone came up with the idea rules)
5) Man is the Bastard - "Thoughtless" and live
6) Grief - (everything)
7) In/Humanity - all (esp. the new LP!)
8) Self-hatred
9) I hate top 10 lists
10) fuck # 10

The Tale of Zippy the Chimp

by Admiral Andrew



I have a little brother nicknamed Elmo. When we were kids we spent our summers at our Grand Mother's house in rural Pennsylvania. One summer, when I was 10 and Elmo was 6, my Grandmother took us to the grand opening of this huge mall in her town. At this celebration they had free food, music and shows. One of the events was a one chimp show by Zippy the chimp. They had a round elevated stage set up and Zippy came out roller skating! The crowd enjoyed it but my brother Elmo was stricken with horror. He was deathly afraid of Zippy so he hid under his chair! I fuckin' loved it & Zippy went on to ride a bike and play the fucking drums! It totally punished! So, thereafter, whenever Elmo was bad we'd say "Zippy is coming to get you!" He would shriek in terror. He couldn't see monkeys or chimps on TV without crying! The next summer, the mall had a one year anniversary celebration. Since there was absolutely nothing to fucking do, our Grandmother took us. Lo and Behold, Zippy was back. I was psyched but Elmo was clearly <u>not</u> psyched. So, Zippy came out riding a big wheel and as he was going around the stage, he steered it wrong and fell off the stage! He landed right in Elmo's Lap!!! Elmo cried out in terror and scared Zippy, who got the fuck outta dodge. The trainers had to chase him the length of the mall to catch him! What fond memories we have of Zippy the Chimp. I often wonder where he is now. Every time we mention Zippy to Elmo, he gets this really uncomfortable look on his face. It's really funny!!

PLANET OF THE APES

T.M.

Authorized Edition

CORNELIUS SAYS:
"HUMANS ARE UGLY."

TV Episode descriptions for the true lifeless loser simian sci fi fanatics!! Includes Episode number, title, and air date!!

01 Escape from Tomorrow
9/13/74
Hurled eons into the future by a time warp, two astronauts become fugitives from a race of intelligent apes that have come to control Earth.

02 The Gladiators
9/20/74
The astronauts are captured in a village of humans ruled by an ape.

03 The Trap
9/27/74
Astronaut Burke and arch enemy Urko trapped underground by earthquake.

04 The Good Seeds
10/4/74
Astronauts and Galen take refuge at the ape farm from Urko's soldiers.

05 The Legacy
10/11/74
In a ruined city, the astronauts find a filmed message from scientists of their own era.

06 Tomorrow's Tide
10/18/74
The astronauts are captured in a fishing village employing human slave labor.

07 The Surgeon
10/25/74
Virdon is seriously injured in an escape from gorilla soldiers.

08 The Deception
11/1/74
Burke inadvertently wins the heart of a blind female chimpanzee.

09 The Horse Race
11/8/74
In exchange for a condemned human's freedom, Virdon agrees to ride a horse in a race.

10 The Interrogation
11/15/74
Captured by simian pursuers, Burke faces two distinct fates.

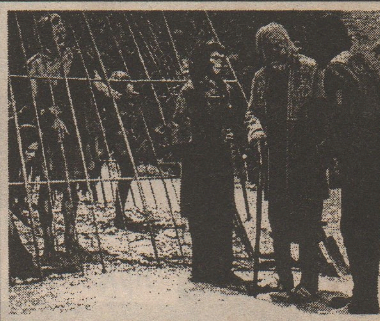
11 The Tyrant
11/22/74
The fugitives are trying to foil the plans of a tyrannical ape.

12 The Cure
11/29/74
The astronauts must convince a chimpanzee doctor to accept their methods of fighting a disease.

13 Up Above the World so High
12/6/74
The fugitives attempts to help a human who is determined to learn the secret of flying.

A Chronilogical History of ...

Planet of the Apes



For purposes of continuity, the chronology takes place as close to our own time as possible and then works forward.

This Apes Chronology was first printed in 1975 in Marvel Comics' Planet of the Apes comics magazine (Issue #11). It was provided by NetTrekker, who beefed up the passing references to how they described filmed events. It also features Marvel's Apes stories in the timeline. NetTrekker integrated the animated series, fit into the timeline. The Adventure Comics stories are not included, but hopefully they will in time. RogerApple has added the film, TV, and comic references where appropriate.

1972

February:
Astronauts Taylor, Dodge, Landon and Stewart are launched on the first interstellar exploration flight. (Planet of the Apes)

November:
Astronauts "Skipper" and Brent are launched along the same flight path as the previous vessel to probe its unexplained disappearance from detection. (Beneath the Planet of the Apes)

1973

April:
The first vessel reappears mysteriously within nearby space. It lands off the California coast, slightly north of San Clemente and is met my mobilized United States Navy spaceflight recovery crews. The capsule is found to be piloted by three speaking chimpanzees who identify themselves as Doctors Cornelius, Zira and Milo. The apes are taken to the Los Angeles Zoo, where Milo is killed by a primitive gorilla. Cornelius and Zira are brought before a scientific inquiry and are accepted as friends of the planet Earth. (Escape From the Planet of the Apes)

June:
Through underhanded interrogation and analysis of the spacecraft, Doctor Victor Hasslein learns of the ultimate fate of the human race and the planet Earth. He convinces the President that the apes are a threat to Humankind. Cornelius and Zira are taken to a military base for further interrogation. After escaping, they flee to a circus where Zira, now pregnant, gives birth to the baby Milo. Shortly thereafter, Cornelius and Zira are killed, and Milo begins his long education under the care of Armando, the owner of the circus. (Escape From the Planet of the Apes)

1973 to 1981

Eight complex years marked by contradictory developments in two aspects of society. Space exploration expands. Unmanned space probes range to the stars and back. Manned flights over greater distances are becoming more common. At the same time however, the governments of Earth are becoming more totalitarian in order to cope with increasing economic, political and energy pressures. All information concerning the two lost spaceships and the secrets of the future as revealed by Cornelius and Zira is locked away under heavy security clearance. Few are allowed access to it. Publicly, it is spread that the two talking chimpanzees were merely a hoax, and nothing more. Armando gives Milo the name of "Caesar."

1979

August:
Astronauts Allen, Hudson and Franklin are launched from Earth. Their vessel enters a strange energy distortion and disappears. (Animated Planet of the Apes)

1981

March:
Astronauts Virdon, Burke and Jones are launched from Earth. Their ship encounters a strange electrical storm near Alpha Centauri and disappears. Caesar, aged 8 1/2, begins his bareback riding acrobatics with Armando's circus. With political repression, the smaller circuses are forced to play to dwindling country audiences, thus helping Caesar avoid dangerous publicity. (Planet of the Apes TV)

1984

The year of the Plague from space. Possibly brought back to Earth by an unmanned space probe (Many records were lost in the War), the Plague spreads over the planet in weeks, killing all cats and dogs. "Apparently" harmless to humans and other animal species.

1984 to 1991

It is during this period of time that the repercussions of the Plague begin to be felt. Humans, to replace their lost pets, turn to keeping small primates, birds, lizards, etc. The primates are found to be the most useful and gradually become the most common household animal. Gradually, larger and larger ones are taken in. It is in this generation of primates that the Plague's genetic effects show themselves: stature increases and so does intelligence in the larger orders. The Government increases to be more and more authoritarian. A reverse migration of people from suburbs into cities results in large towns becoming mostly feudal ports surrounded by farmland; the "provinces." Pollution in many areas is brought under control. A massive air purification plant in the Rockies keeps California air perfectly clean. However, with this increase in governmental structure a slave class develops: the apes. Ape Management, Incorporated becomes a semi-public branch of the Government in late 1989. By 1991 they are a monoith, now fully government operated, with a huge range of responsibilities. The apes' training and day-to-day life with humans brings on an acceleration in the mental development of the apes.

1991

April:
Armando decides that Caesar, now nearly eighteen and an accomplished performer, is old enough to see the truth of the "ape condition." He brings the circus to play at an unnamed city on the west coast (very likely San Francisco). There, Caesar unwittingly reveals his intelligence to police officers engaged in subduing a rebellious gorilla. Caesar runs and Armando goes to the Governor, attempting to bluff their way out of the situation. He is arrested. The Governor, fully believing that the runaway chimpanzee possesses human intelligence, is almost panic-stricken at the thought of ape rebellion. Caesar, in an attempt to blend in with the other apes, hides with a shipment of apes going to Ape Management. There, he is conditioned, though he understands the process and avoids the harsher punishments. He is purchased by Governor Breck, who is unaware of his prize. After learning of Armando's death as a result of interrogation about him, Caesar begins to plant the seeds of rebellion in the clouded minds of the ape. (Conquest of the Planet of the Apes)

June:
Eighteen years after his birth, Caesar comes of age at the head of the Ape Rebellion. The fall of Humankind begins. (Conquest of the Planet of the Apes)

June 1991 to late 1992

Caesar leads his people from the city into the provinces. In this case, the San Francisco peninsula. Here, Caesar attempts to build a new home for his people with the aid of a few human advisors. Massive educational programs within the community are developed. They face little harassment because elsewhere in the country and perhaps the world, the Ape Rebellion is spreading. The Government's breakdown has begun and it cannot police itself as in the past. Tension grows, until...

1992

December:
NUCLEAR WAR.
The work of a single madman? International political pressure? Some country taking advantage of a U.S. governmental paralysis? Unknown. It is swift and effective. Laser defensive systems prevent the war from utterly destroying all life. Major cities are destroyed, but surrounding areas remain livable... to a certain degree.

1992 to 2001

The human population that remains is in a state of shock. There is little or no communication over great distances, so Caesar's community, now completely isolated, accepts the survivors in its area and a new ape/human society begins to grow. Despite Caesar's wishes, humans become effectively second-class citizens, and cultural divisions among the apes begin to develop. A gorilla named Aldo declares himself General and begins to train an "army" of gorilla soldiers. In 1995, Caesar's son is born by his wife, Lisa, and named Cornelius.
During this time residual radiation is having its effect on both humans and apes. The Plague-altered genes of the apes increase their already rapid intellectual development, in some cases (i.e., Virgil and Mandemus) incredibly so. Humans tend to become more docile, less given to action when angered. It is not clear at this time whether that is a radiation effect, Plague effect or just living with the evolved apes, the weakest of whom could kill the average human easily.
Meanwhile, another branch of Humanity is developing: the ones

that survived the War but stayed in the cities, the Mutants. Inspector Kolp, a former aide to Governor Breck, has taken over in the remains of San Francisco and runs a scavenger city full of repressed hate.

2001

December:

Caesar, along with Virgil and a human, MacDonald, venture to the remains of San Francisco in search of the tapes made of Cornelius and Zira, thereby unlocking the secrets of the future. They are discovered by Mutants and just barely escape. However, they are followed back to Ape City. Kolp launches an attack on Caesar's community in a last-ditch effort to destroy the Ape Rebellion. The attack is repelled by the apes. The humans living in the Ape City win a slightly ideological victory and temporary equal status with the apes. Kolp, Aldo and young Cornelius die. (Battle for the Planet of the Apes)

2001 to 2040

This, the first Ape City, grows. Caesar rules benevolently and well but human position in the community continues to erode, seemingly without solution. The Forbidden Zone begins to become a real danger as animal and plant mutations get out of hand. In the city of San Francisco, the Mutants are splitting into factions under the leadership of Mendez and the being destined to become One with the Gesalt Mind.

2038

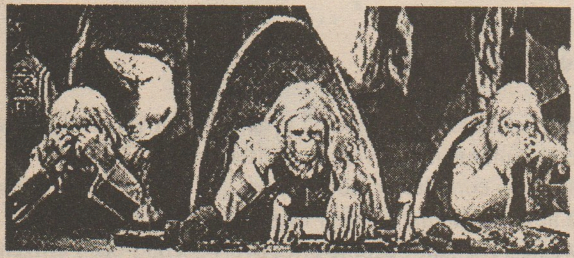
August:

Lisa dies.

2040

May:

Caesar dies, at 67. Not survived by children, his rule is turned over to a council of apes and humans under the leadership of a particularly well-respected orangutan. He and the office are christened "Lawgiver."



2040 to 2052

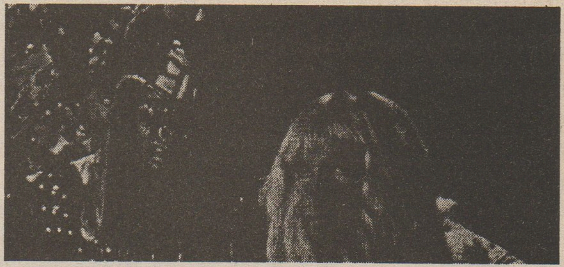
Conditions between apes and humans get worse. While educational programs maintain that there is no difference, humans labor under an aura of inferiority. Voluntarily, they tend to withdraw from active participation in the council and draw themselves into a community-within-the-community, separated by a river from the apes. It is only partially a ghetto. The level of culture is falling.

In the city, the Mutant factions have gone to war with one another, the followers of the Gesalt Mind winning out. Mendez and his loyal followers manage to escape into transnational transport tubes and work their way towards an unknown new home. They take with them the Alpha-Omega device, which has begun to carry an almost religious significance with it.

2052

Jason the human and Alexander the chimpanzee are born. (Marvel Comics Planet of the Apes)

2052 to 2069



A gorilla named Brutus rises to a position of power in the Ape City hierarchy. He is appointed Peace Officer under the second Lawgiver. Jason and Alexander become friends. Human position grows slowly but steadily worse. (Marvel Comics Planet of the Apes)

2069

July:

General Brutus' scouts encounter the Inheritors in caves near the Forbidden City. Brutus investigates and becomes ally/underling of the Gesalt Mind in a power ploy aimed at taking control of Ape City. The original scouts are "persuaded" to forget what they saw. (Marvel Comics Planet of the Apes)

2070

Jason, Alexander and the Lawgiver are embroiled in a conflict with the Inheritors. At the same time they begin to get a hint of what is happening in the world outside Ape City's tiny boundaries. A man/ape mute mutation has begun to live in the Forbidden Zone, some serving as slaves of the Mutants. Gigantic animals roam everywhere. Many small, semi-nomadic communities of apes and humans also exist, each as isolated as the others. In certain of these, a startling equity of apes and humans has developed. But, can it last? (Marvel Comics Planet of the Apes)

2070 to 2220

A large leap of time that can only roughly be filled in. Both ape and human cultures expand into the Forbidden Zones, taming them as population needs demand. However, these cultures tend to isolate and grow bitter towards one another. Humans, devolving due to the radiation, are becoming more barbaric. A sudden, fierce strain develops out of the docility in evidence just after the War. Clearly, the human and gorilla armies are in their way to war.

n this period, Mendez's mutant groups have reached what was once New York City and have established themselves there. Mixture of their bloodline with the local mutants begins to produce rudimentary telepathic powers.

2220

October:
Gorilla and human armies slaughter one another in battle thirty or forty miles north of San Francisco. Two survivors, Solomon the gorilla and Jovan the human, form an uneasy but necessary truce. They are healed and taught by the hermit man/ape Mordecai and meet their death in San Francisco at the hands of the animalistic ape and human mutants.
This is the balancing point in the history. It is where the human devolvement coincides with the ape evolution most clearly. It is also the last gasp of human aggressiveness.

2220 to 2750

Humans are defeated and become, primarily, a slave culture tolerated but completely unrespected by the apes. Gorillas dominate the apes now, and it is an age of exploration. Populations push out in all directions. Land is tamed and with slave help, cultivated. New outposts are set up and contact is made with other surviving groups from the War. Not a few minor wars are caused by gorilla aggressiveness. On the whole, however, a peaceful time as energies are channeled into retaking a world.
The cultural heritage of Caesar's Ape City gains a widespread usage and regional governments are often designed after the Lawgiver/ Council mold.
Some bands of renegade humans do exist and continually harass ape outposts.

2750

One particularly daring raid into a fairly large ape population causes an outraged public cry from the apes. Systematic destruction of the outlaw bands is instituted. The Lawgiver of the day (whether only a regional level Lawgiver or more is unknown) writes the Sacred Scrolls and their rather unflattering portrait of Humanity.

2750 to 3085

The general spread of the Sacred Scrolls proves to be a reactionary move, and their influence reinstates the earlier days of isolation. When growth has slowed in the previous century, orangutans take more and more of the power formerly in the hands of the gorillas. Now they rule completely.

The loss of communication between population centers is slow at first but speeds up when Forbidden Zones start to become unlivable again.
This time, it is largely the result of poor conservation techniques. The radiation-blasted soil starts to give up and the deserts, as deserts, bloom. Humankind grows completely docile.

Cultural patterns in the isolated areas retain shards and snippets of others. Thus, one area might continue to have the Lawgiver officer while another might operate completely differently. The Ape City near New York City becomes isolated in this period after its incorporation into the Pan American Ape Society in the previous growth period. It was not a colony of the first Ape City, but developed independently and therefore does not have an historical record that accurately chronicles the west coast developments.

3085

June:

Astronauts Alan Virdon and Peter Burke crash-land but survive (unlike their fellow astronaut) in the region of the United States that was once southwestern California. At this time the ape government which rules over most of the area is an orangutan faction headed by Doctor Zaius. General Urko, a gorilla, works cooperatively with him, with continual "reminding" that Zaius is in charge. Urko chafes at the situation. To Zaius and Urko, the constant threat of the renegade astronauts starting a human rebellion leaves the apes with the task of apprehending and executing them. The astronauts gain the chimpanzee Galen as a friend and

traveling companion. Between them they leave a few traces of twentieth century human culture, like certain agricultural and farming techniques, that don't do much good for the humans but eventually serve to advance ape civilization. Virdon, Burke and Galen have fates as yet untold. (TV Planet of the Apes)

3085 to 3479

The fall of Humankind is complete. By approximately 3400, the combination of radiation deterioration and general demoralization succeeds in wiping the minds from Humanity. They are forced away from the ape cities as unproductive and useless animals. They begin to live in the forests, wild.

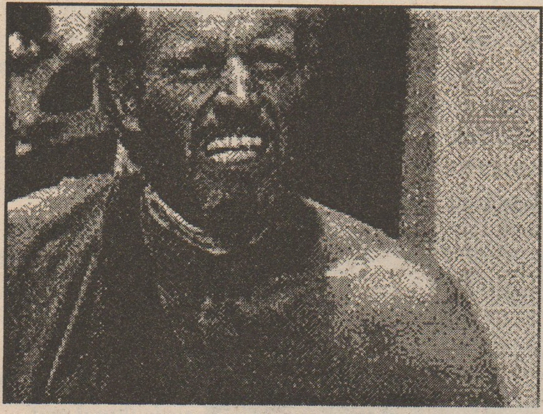
3479

February
Astronauts Bill Allen, Jeff Hudson and Judy Franklin crash-land in a lagoon southwest of New York. While traversing the desert, Franklin disappears into a chasm that mysteriously closes in on itself. Allen and Hudson continue on to find a forested glade inhabited by savage humans. In a raid by gorilla soldiers, Allen is captured along with several of the primitive humans. Shortly thereafter, he escapes and along with Hudson, returns to the Forbidden Zone. There, they discover the now buried ruins of New York City. After finding Franklin, they escape the mutants of the city. It is unknown as to what eventually became of the astronauts. (Animated Planet of the Apes)

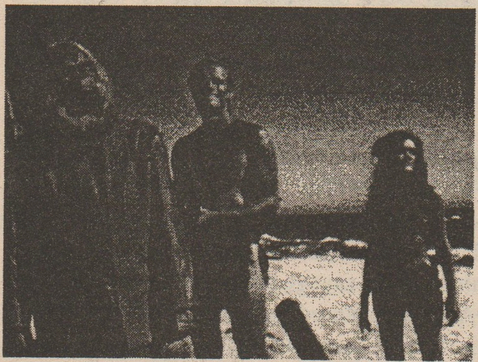
3479 to 3955

Continually encroaching Forbidden Zones have brought on a complete Dark Age. Progress slows to a halt in some areas, like the New York Ape City. There, all knowledge that humans once had a major civilization is lost. It becomes mere legend, and then almost nothing at all. It is either lost or concealed by conservative orangutans. Progressive chimpanzee elements are stifled.
Late in this period humans begin to be used as experimental animals and entertaining hunting diversions for the gorillas. A certain instinctive survival pattern remains in the humans but it is less than successful.

3955



March: The spacecraft containing three surviving males (Taylor, Dodge and Landon), along with one dead female (Stewart), crash-lands in an inland sea somewhere in the area south of what was once Long Island. Land masses have shifted so that is no longer ocean. The astronauts journey across the barren desert to a forested area, where they find representatives of what was once the human race. In a gorilla raid, Taylor and Landon are captured but are separated, and Dodge is killed. Taken to Ape City, Doctors Zira and Cornelius discover Taylor's intelligence. The council perceives this as a threat and makes plans to exterminate the human. During a mock trial, Taylor discovers that Landon has undergone brain surgery, leaving him a mental vegetable. Zira and Cornelius take Taylor and his female companion, Nova, into the Forbidden Zone to the site of an archeological expedition conducted by Cornelius. Taylor and Nova escape from Zaius and the gorilla patrols farther into the Forbidden Zone. There, Taylor discovers that hehas in fact returned to Earth. (Planet of the Apes)



July:
Ape City is awash in political undercurrents. Zaius has succeeded in quashing the ripples caused by Taylor's appearance and abilities, but General Ursus, campaigning for war, is beyond his control. Several scouts are lost in the Forbidden Zone not long after Taylor disappears and war is on. There is also a chimpanzee undercurrent, and while pretending to go along with Zaius, Cornelius and Zira have secretly been aiding the genius chimpanzee Doctor Milo in his studies of a rescued spacecraft, the one Taylor had arrived in. He is analyzing it and attempting to ready it for flight. They plan to use it as the kind of traumatic evidence they feel Ape City needs to escape the total loss of the light of Truth.

September:
Brent's ship lands. He is the only survivor. He encounters Nova, lost after Taylor's strange disappearance at the ruins of New York City. After an encounter with Zira, Cornelius, the gorillas and Ape City,

Brent and Nova travel to the Forbidden City in search of Taylor. (Beneath the Planet of the Apes)

Brent's arrival plus two days:
THE END.
The Alpha-Omega bomb, originally stored in the vaults of a San Francisco missile complex and cherished by twenty generations of the House of Mendez, is detonated while in Saint Patrick's Cathedral in the ruins of New York City.

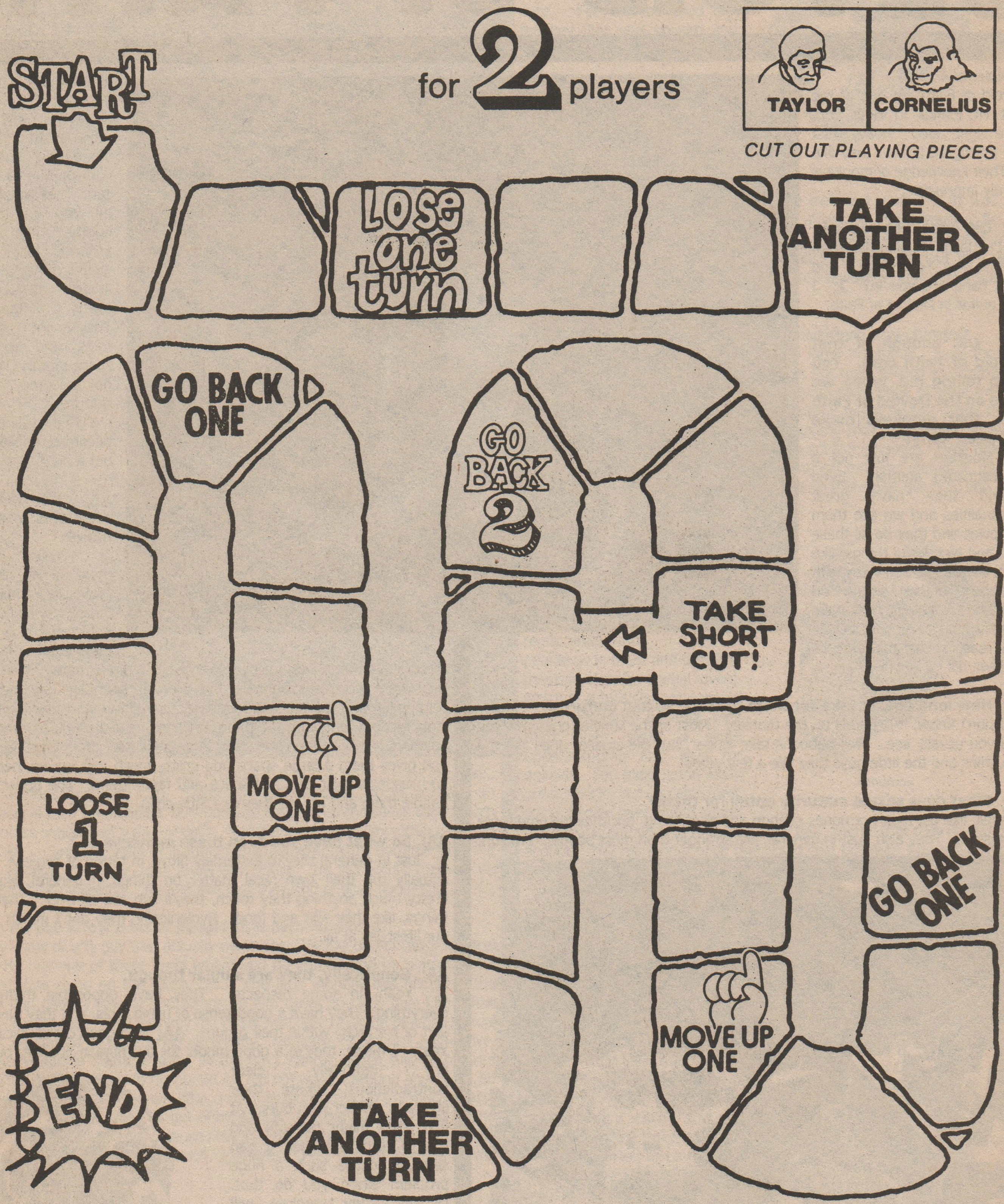
The end of everything. A catalytic reaction spreads across the globe in minutes. Shockwaves of the blast are sent into space and strike the spacecraft containing Doctors Milo, Cornelius and Zira. The ship is thrown into a time warp, cast back to 1973. (Beneath/Escape from the Planet of the Apes) **END**

MAKE A MASK OF DR. ZAIUS

Color the mask. Paste on thin cardboard and cut out. Attach a 12 inch string to each side of mask (as shown) and tie at back of head.

Back of Mask

ESCAPE FROM THE PLANET OF THE APES



CUT ALONG DOTTED LINE

Cut out Taylor and Cornelius playing pieces. Toss a penny to make your moves. Heads, move one space . . . tails, move two spaces. The first player to reach the "End" wins.

DEVOID OF FAITH

by Admiral Andrew

Devoid of Faith are one of the best HC bands in New York state right now. Heavy, fast and intelligent is how they like it. Their knowledge of monkeys is truly impressive.

AA: OK, introduce yourself J: I'm Jason Dillianardes from Albany New York **AA:** And what band are you in? **J:** I play guitar in Devoid of Faith.

AA: OK, enough of that Devoid of Faith crap. You were telling me, when we were on the Devoid of Faith tour, that monkeys make bad pets. Why?
J: Monkeys are just not a domesticated animal. Even though they have great personalities and we see them in movies and they do all these cute and wonderful things, like you'll always see a monkey with a baby's diaper sitting on someone's shoulder, they have a really long childhood. Once they reach sexual maturity, its all down hill.

AA: How long does it take for them to reach sexual maturity?
J: I don't know, it depends on the monkey. Most of the smaller ones, like the kind you usually see... well baboons take longer, but the smaller ones like the capuchins and the little guys take like a few years.

AA: What does sexual maturity entail for them?
J: Well, like us, their hormones change and everything, but they become more aggressive. They also, just in general, are stronger than most people. I'm sure an adult guy is probably stronger than a small monkey, but their physical strength is not something they can control like a person can. They wouldn't just hit you on the arm lightly, like joking around, like a guy would. They'd actually smack you. They're pretty dangerous. They've got really sharp nails and extremely sharp teeth. Once they do become sexually mature, their aggressiveness becomes amplified. Its not a pretty sight.

AA: So have you seen this stuff first hand?
J: Yeah, actually, there's a lady, a college professor of mine, that I run into all the time. She's got a bunch of monkeys that are rehabilitation monkeys, for people that got them as pets. They thought they were wonderful animals, but then as soon as they realize the serious flaws of the monkey's lifestyle, they either start abusing them or stop feeding 'em and put them in cages, and just didn't want them anymore. That's when she steps in and will take them from the person and gives them a large space and pretty much just leaves them alone and respects their personal space and feeds them. She doesn't try to handle them and act like they're a little child.

AA: So what have you seen these monkeys do?
J: Just in general they're extremely filthy, in terms of hygiene. They'll actually rub their own fecal matter on things in general, like walls. Pretty much anything they touch, they'll rub shit all over. They throw things, like their shit and food. Hygienically, they don't match up with our lifestyles at all.

AA: Genetically, they are similar though.
J: Yeah, in some respects. They have opposable thumbs and everything. They have a good sense of using tools, and they have some sort of hierarchy within their groups. **AA:** And good communication **J:** Yeah. I mean, they're a good model for the human species, but there are definitely clear contradictions, where their lifestyles conflict with ours. At first, they might be cute and fun to own, but then it can seriously cause such a huge problem when you do that. Usually, they monkey will suffer.

AA: Yeah, its definitely cruel to put an animal in an environment that is not their own. You know what I mean?

ANGER

J: I just think its shitty that certain animals can find a niche in our lifestyle...
AA: Like dogs and cats. **J:** Dogs are pack animals, so its actually an extenuation of their relationship, but monkeys have an inbred sense that's much higher and stronger than a dog or cat's. To take them out of something that, to them is like... and put them in a human environment, might not affect them if its early enough that they don't know any better. Its still within them to do things and think differently. Its just sad that that kind of stuff happens.

AA: So, do you know a lot of people that own monkeys?
J: I only know of one guy that actually owns one. He has one of those musical things. He has one of those carts where you go around and he plays and he turns that little thing on the music box. The little monkey has his cute little outfit on and dances around and jumps up and down and you give him a few peanuts or whatever. That monkey did really well, but when he reached sexual maturity, he started to want to do differently. He starts to become aggressive. Like times when he starts to swat at the guy, y'know, when they're not out performing, and the things in his house, he did not want it around anymore. So he figured if he stuck it in a small little crate that didn't take up too much space, and stuck it in a corner, then its out of his hands. But the monkey is still gonna scream and shake and try to... 'cause now its even more frustrated, y'know. So he started to actually burn him with cigarettes. He's cut off a some of the fingers of the monkey...

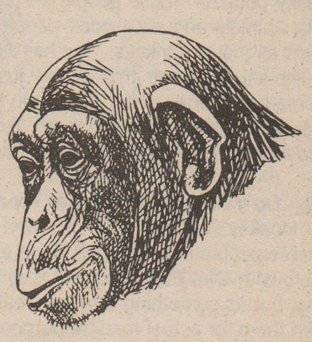
AA: Its still there?!
J: Well, what happened was that these other people thought that this was really inhumane. So they told the guy "You have 2 options. You can either forfeit ownership of the monkey and we're going to take it, or we can actually press serious charges and you'll be put in jail for this". So he gave up the monkey. But instead of bringing this monkey someplace and giving it what it really needs, like a chance to be by itself and live a normal life, they put it on display in a well populated area where people come in and out. Being the curious individuals that we are, people want to tap on the glass and think its really cute. For this stressed out monkey that was abused and obviously miserable, that was just...

JOY

AA: That's just horrible.
J: There's that woman that lives in Albany that has a few monkeys. Occasionally, I've seen people come into the store that I used to work at, and they have their pet monkey. It was so adorable at first, because they just got it and its really young. So of course, they're gonna eat bananas and wear diapers. I've never met somebody who actually bought one and loved the shit out of it and always had like great experiences. There's always a huge down side to owning one.

AA: So, what about other, bigger monkeys, and chimps?
J: Well, I think it depends. A zoo is a large institution. Even though people might think its wrong because its not their natural environment, at least they have respect and real thorough knowledge of what they're dealing with. So its different. Even though it might be sad to see them in this big concrete room with a tire hanging from the ceiling, at least they're not trying to force the monkey to act like a human. Even though its not allowed to swing through trees and eat termites and stuff, its still better off, because nobody's going to go in there and get hurt and end up having to put the animal down.

AA: Tell me about your experiences working in a pet store.
J: Working at a pet store is really interesting. A lot of people go in there and they find themselves to be animal lovers, which is a title someone would give themselves because they think they have a deep understanding and love for animals. You meet some really great people, but you also meet some people who would spend outrageous amounts of money on this new animal that they're going to acquire. You mention a book that could cost between $15 and $30 and they look at you like "why would I spend that kind of money?", y'know.


ATTENTION

AA: On a book to learn more about the animal, right?
J: Yeah. They're willing to spend between $100 to $300 on an animal. I've heard of people buying dogs that cost like $2,000, but to buy a $20 book to them is considered silly. Once I met this guy who- I don't know what his problem was, he obviously had some kind of altered reality. He used to go out and catch bull frogs. We would see him coming and everyone would run because they knew that he would want to talk to them about bull frogs. He would bring in garbage bags full of bull frogs and want to sell them to us because we used to have this big pond. At first, we were like "yeah, that's cute" and we would buy some bull frogs from him. He started to come in all the time and talk to the bull frogs that he'd sold us. He had each individual bull frog's own name. He knew which ones were the ones that he'd brought in and which ones we either already had or bought from somebody else. One day there were these two nuns in

EXCITEMENT

FEAR

the store and he was in there, and I'm there, 'cause I was like the only one that would talk to him.

AA: Why would a nun be in a pet store?
J: I don't know. There were these two nuns that would come in all the time to buy hamster food or something. They used to just walk around and browse, y'know, take their time and then leave after they bought their stuff. So, he's standing there with me, 'cause everyone would run and I'd always be the last one there that would get stuck talking to him. They look in the pond, and we're standing next to it. He's talking to me about his bull frogs, telling me these outrageous stories about bull frogs and crocodiles living right next to each other. The two nuns come over and look in the pond and are talking amongst themselves. He turns to one of the nuns and he says, "Hey, listen, I hate to ask you this, but I was wondering if you could read this frog his last rites, 'cause I think he's about to croak". So, I looked at him, like... there are certain things that you just don't say that people would not find amusing. These two nuns just looked at him like, 'you did not just ask me ...'. I mean, I could see the humor in it, y'know, 'cause frogs croak...
AA: So he was just joking around?
J: Yeah, just joking, 'cause there's a pun there. Frogs 'croaking'. So he's just laughing. He could not control himself. He thought he was the funniest thing on the face of the Earth. These two nuns look at him, they get bright red, they're all pissed off and walk out of there in a big hurry. He turns to me and wanted like praise. He thought it was the best thing ever. See, you meet these freaky people. These people are so irresponsible and think they're so in love with animals and such good people. Then you meet some like the lady who owns all those monkeys. She has all kinds of animals. From skunks that got hit to like small animals that people just didn't want. **AA:** She really cares about animals no matter what. **J:** Yeah. She gives them their space and understands that every animal isn't gonna act like a dog. They're gonna bite once and while and it has its own limitations and drawbacks.

AA: Do you have any other monkey stories?
J: Monkey stories... no, not really. I just feel bad for the monkey. I feel bad for the people too, because its an expensive thing to go out and buy. You see them with Clint Eastwood and they're so adorable and the guy on 'Friends' has one, but its something that you really don't understand. There are people that own them for actual medical purposes. The monkey will perform acts for these people that the people can't because they've had major strokes or serious developmental problems. But those monkeys are replaced. As soon as they reach sexual maturity, they're replaced with a younger one that was taught to do the same task. They'll pick up a phone and hand it to the person if it rings.

AA: So monkeys are very useful...
J: They can be, but even those are replaced as soon as they reach sexual maturity. They understand that they're a different animal. I've never been able to find out what exactly happens to the ones that are no longer available for use... **AA:** Its something that they don't talk about I'm sure. **J:** Yeah. Its just sad that, even if it bred in captivity, to me its just a bothersome thing to do to both the monkey and the person.

AA: Yeah, that's fucked up. Do you think its fucked up to test diseases on monkeys?
J: Yeah. No matter how close something's genetic code might be... Its not like I want to be like everyone else and say 'its wrong to test on animals'. There should be a clear line between humans and the animal world. I'm not going to say whether or not I believe humans are a bigger, better, more intelligent, more important species than all the animals in the animal kingdom. I still don't think it should happen. If people have these diseases should willingly be able to have these things performed on them. Its really silly too, when you hear about rabbits getting these things sprayed in their eyes to see if it burns. If you look at it and there are elements in it that can cause irritation, then shouldn't you just know that it will probably burn? Y'know what I mean? I think we're smarter than that. I don't understand why they do a lot of testing on animals. It is a pretty crappy thing.

Hey, this is off the subject, but, where I live now in Portland, which is the largest city in Maine. They only have 2 mental institutions left and they're closing them within the next 4 years because they feel that mental institutions are not a good way of rehabilitating people's problems. So, there's another city called Bangor, Maine, which has got like a decent sized population... **AA:** Isn't that where Stephen King is from? **J:** Yeah, I think it is, and knowing what I know now about Maine, I can see why Stephen King is so warped. What they do is they give people tax breaks for accepting people with developmental problems. You can get grants, you can get all this money, if you buy a house and reserve a certain amount of units in it for these people with these mental illnesses. So what happens is, these two cities get a huge influx of people from the north east who have these diseases. They get tickets and everything and they come up here and get set up on social service. So there's a huge population... there's a college town and then a small business town that wants to be a big city. There's a lot of college kids, there's a lot of family, mom and pop stores, and then there's a huge population of people with mental illnesses. It makes for

some interesting days.

AA: You fit right in then. No monkey sightings up there?
J: No monkeys, just moose. AA: Oh. Well, I like monkeys. They're cool. J: They're cute and funny and they have good personality, but if you want to see one, I recommend you go to a rain forest or a zoo, I wouldn't try to own one.

AA: I like gorillas best, though. And chimps. I think gorillas are the most intelligent because they can actually communicate with humans.
J: Yeah, they can learn sign language. AA: That's what I mean. J: But how deep does our understanding go if we actually expect them to act a certain way? AA: Yeah, just because you can communicate with them doesn't mean they won't kick the shit out of you when you try to throw them in a cage... J: If we took someone from our society and dropped him off somewhere where he didn't belong and made him wear diapers most of his life, and made him do things... he's gonna get frustrated and aggressive sooner or later. You always hear about animals, like that elephant that went on a rampage... AA: Tyke! Man is the Bastard has a song about her, her name is Tyke. J: Yeah. Its sad, though, because they always end up destroying the animal. What did they expect? I love how when someone's swimming and they get attacked by a shark, they're like, 'we must go out and destroy it, because they're a huge menace to the swimmers'. If you take the world's largest predator of the sea and expect him to be like, "oh shit, I can't eat that guy...". AA: "Its against the law!" J: "That's a recreational swimmer, definitely not a good meal". What the hell do we expect? Its just really funny.

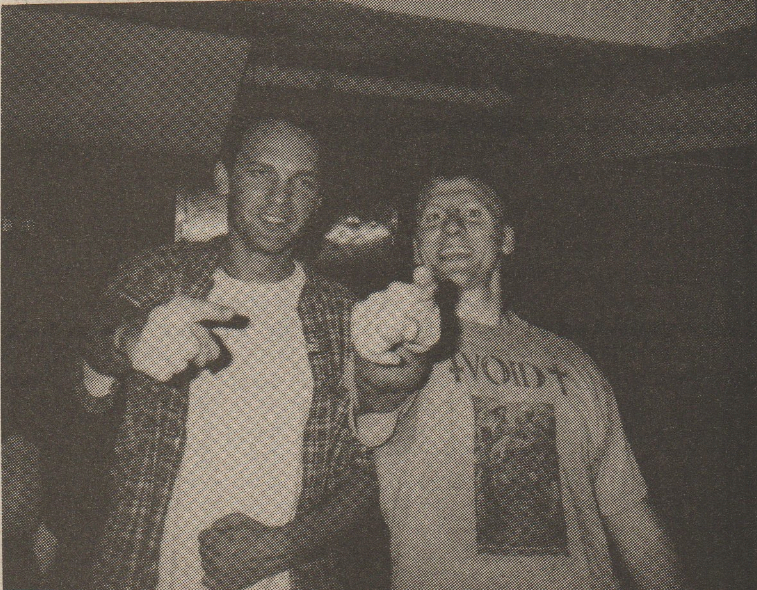
AA: Chimps act erratic because that's the way they act. Just because you put one in your house and talk to them doesn't mean that it's not going act erratic.
J: Their goal in life is to someday be the king ape. If they don't have other apes around and all they see is you all day... AA: They're gonna try to conquer you. J: Of course, every once in a while they're gonna take a stab and taking your position. I don't understand if people are really dense or if they just give animals too much emotion. AA: I think humans are just completely fucking dumb. J: I think so too sometimes.

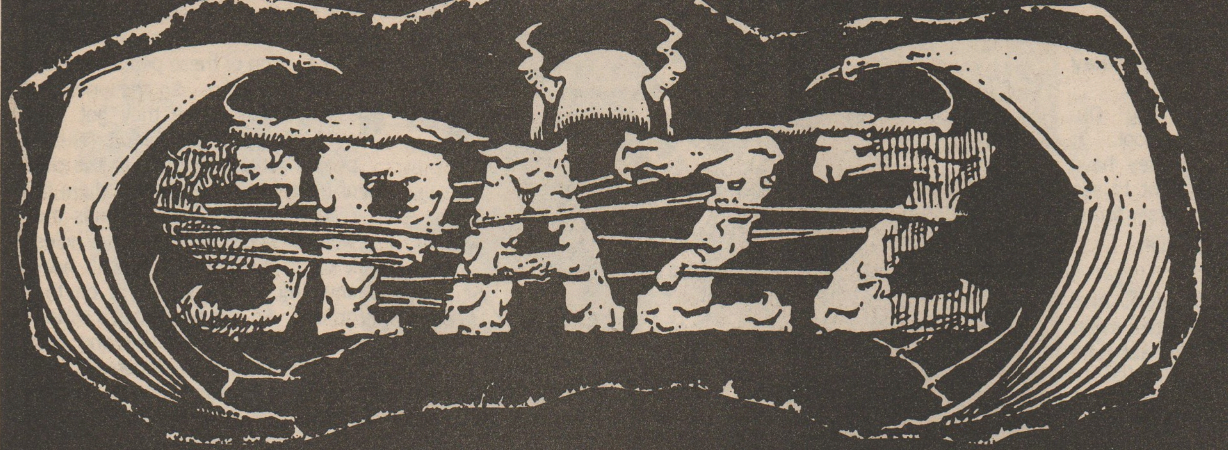
AA: I think we're a pitiful race. They do their fair share of killing each other, but not for the stupid reasons we do. They don't kill each other for money.
J: And there's no Unabomber Gorilla. Somewhere along the line, we decided that we could actually sell and buy the land. We could build on it, own it and manipulate it. I don't understand property ownership. I was watching this movie called "Aguiri: wrath of God". Its about the Spanish that go into the Amazon to take over the city of gold. They never make it. But the director is this German guy and everybody in the movie is German and they're trying to act Spanish, so that gets pretty comical. But, you should see the total lack of respect they have for everybody. There's this priest, and these two savages come to visit him, because they had a vision of these people sooner or later arriving. So the priest is asking them where they got this gold, so they tell him. These people could lead them to the city of gold, but when he tells them to read the bible because it has the word of god in it, the native holds it up to his ear and doesn't hear anything, so he throws it on the ground. So, the priest that's calling him a savage stabs him and kills him, because he won't convert. Its insane. It was a good movie, though. It shows our relationship with nature pretty well.

SADNESS

AA: I think our relationship with nature is false. It just hinges on us taking from nature and not giving anything back.
J: It makes you feel pretty small, too, when you think that if we weren't here, nature and all the natural world, like the fauna and everything would survive, but if that wasn't here, we wouldn't. AA: Exactly. J: Living in Maine is cute, too. Every weekend on channel 6, for the whole weekend, all they show are TV shows about Maine. There's one 2 hour segment where they show this guy in Maine who goes on these hunting trips and then relates it to how good the hunting is in Maine, like each individual trip. The last weekend I saw it, he had these kids that were like 7 years old with this grown man. The kid took down this huge moose. Shot it. I don't even think the kid was into it. But his Dad thought that since he did it, the kid wanted to do it to.

AA: Do you like Planet of the Apes?
J: Which one? AA: All of them. J: They're good. AA: Don't you think they mirror society? J: A lot of sci-fi movies, from that time, have a lot of detail and are really serious without those 3 minute blocks of explosions. If you have any kind of desire to pay attention to something, those are the things to see. ***END OF INTERVIEW***





On May 1, 1996, Leia Organa at KFJC held a Spazz radio special. It started with a live performance in the studio for about 30 minutes, followed by over 3 hours of interview. most of which is for the true pocket protector Spazz fanatic so beware. I transcribed the whole thing. It may seem a bit much, but you'll never have to read another Spazz interview again. - SUM

L: We're in the Studio with 3 kung-fu masters, the members of Spazz. Do you want to introduce yourselves?
Chris Dodge: No. Max Ward: It doesn't say anything like that in the contract. C: Doesn't say anywhere in the contract that we have to introduce ourselves M: Our people will contact your people. Dan Lactose: You got the rights to use our names over the air? C: Contact our lawyers. Call Jacoby and Myers. Lets introduce each other! That's Max... M: Hirax Max to most people. C: Oops I forgot your stage name. Its not just Max its HIRAX Max. And he's K.F. Dan and I'm... M: and that's Metallica Chris C: Yes, sort of. No I'm Cryptic... D: Cryptic Slaughter M: Cryptic Capitalist Bastard Slaughter C: Yeah, Exactly.

Spazz at Fiesta Grande # 4 Jan. 5, 1996. Photo by Paul Ascevedo

L: Well, first of all, I'd like to thank all of you for coming down here.
D: Thanks for letting us come down here. C: Thanks to all of you for letting us play here. M: Yeah, we totally appreciate it. C: Well, no, everyone else involved, too. D: I was just saying that.

L: First off, why did you change the name from GASH to SPAZZ and when was that?
C: January '93 D: Yeah, we were called Gash in what?...'92? M: Yeah, for about a month. Me and Dan were jamming... D: After Pluto jammed, we would jam M: We did two practices as Gash D: Pretty much, yeah. We wrote like 10 songs... C: And there's a bootleg double CD coming out on Lost and Found...Double Gash D: All the practices, recorded on like 18 different tape recorders. M: We changed the name because there's 2 bands called Gash already. There's an Australian band called Gash and uh... C: There's one from S.F., right? M: Yeah, an all female band, I think. So we were in the studio and Bart wanted to write a name on the box of the reel and so we just... D: We were gonna call it Spazzin', but there was a Boston Death Metal band that like kicked it with Disrupt. And so we changed it to Spazz. C: Thank God! Spazzin's kind of a dumb name... M: No its not...oh like Spazz isn't? C: Spazz is Brilliant! That's a brilliant name! M: Oh, and who thought that up? D: It wouldn't be you would it? M: (Imitating Chris) I don't want to toot my own horn...(followed by honking sounds) C: Of course everything is being secretly copyrighted unbeknownst to you guys, since I came up with the name. D: Its just like N.W.A. or something, we're screwed.

L: Its no connection with that guy who used to take skate photos for Chronic Bails, that 'zine in the '80s?
M: No. D: Que? M: I don't know him

(Trivial side note: Chronic Joe, who used to do the Chronic Bails skate 'zine, called at this point to say that nobody named Spazz ever took photos for CB. We later went to his house and found 1 photo out of 12 issues that was taken by someone named Spaz (not Spazz), that Joe had taken from some other 'zine-SUM)

L: I don't know him either, I just remember his name was Spazz.
M: There's actually a bunch of people that I've run into... C: Named Spazz, yeah. And they all get really mad. D: We've gotten many subpoenas for that, too. C: "Quit capitalizing on my name, Damn you!" D: We should have called it Mike. M: No, we're gonna call it Grawer next. D: We were gonna call it Fred, but that was taken... C: "Fred, Fred, Fred!" M: Hey, there's a band called Fred from Half Moon Bay! D: Yeah, that's what I just said. C: Damn! OK, we gotta find another one. D: We should shoot for Greg C: Yeah! Greg! Greg is what the new name is. There's gonna be a Greg/Man is the Bastard split coming out soon. Greg/ Capitalist Casualties split... M: Recorded live in Oakland Hills.

L: So you guys recorded the first E.P. for Slap-A-Ham something like a day after Chris joined the band?
D: It was exactly a day M: We did 2 practices, me and Dan. D: We did more than that but 2 like... M: ...in your garage when we actually wrote all the music D: When Pluto was practicing for Fiesta Grande, we practiced after those, and then Max did a Pluto interview for Atmosphere, an old 'zine that Dennis Cullen used to do. And Chris read it, I guess at Fiesta Grande... C: I read it after that, that

Dan and Max in Redwood City, CA July 1996. Photo by Admiral Andrew

you guys were doing this project where you were doing short songs like Infest and No Comment, stuff like that. I said "Hey, I'm not doing anything like that, I wanna do something like that. I wanna do something exactly like those bands!" So I called 'em up, and they needed a bass player so I barged in. M: And we did one practice for about an hour and then we went into the studio like idiots. D: We sent him the tape of the songs and he learned em. C: We practiced two days before, and then recorded it. It was just going to be a demo D: It was insane, 'cause that stuff is so complex. Its total tech-metal M: Its like Watchtower meets Yngwie Malmsteen. D: You don't even know like how many guitar overdubs we did. We had racks this high on my rig. M: That was supposed to be a demo. It was recorded in 4 ½ hours. D: I still have the demo covers somewhere. C: The only reason it came out was that I didn't have anything to put out on Slap-A-Ham and I happened to have some money and I kinda liked the tape at the time so... D: Whoopsss....

Chris in the KFJC studios May 1, 1996
photo by Leia Organa

L: So that was the very first Spazz release?
M: Unfortunately, yes. C: But its fortunately out of print. M: We frown upon that release. If you have it, don't play it.

L: How many did you press of those?
M: Too many C: Probably about 40,000 and they were all gone the first day! Actually it was... M: a thousand with yellow covers, right? C: Yeah, and then with green covers it was... M: Fifteen hundred? C: No, it wasn't that many it was more like 6 or 700 M: So that's basically 1,699 too many on the market out there. And I'm sure Lost and Found's got it too. C: Another reason for us to beat those guys when we get over there, geeze!

L: Have you seen it at a store priced high or anything?
M: No, but I've seen cheesy stuff written at Epicenter, on the label. People really don't know what the music is about so they just write like "Featuring Chris Dodge!"... D: That's how it was before we got to where we are now. We were known as Chris Dodge's thing. M: Fuck Chris Dodge. C: Yeah, what a jerk. M: Totally fuck that guy. He's right up there with the lost and found. C: "Oh yeah, you guys are a lot like Stikky!" Even Steve from Assuck. He was like "So you guys are exactly like Stikky". Uh, yeah.

L: I wonder how much its worth now?
D: I've got 'em for like a hundred fifty bucks. M: Fifty cents. C: How much does it cost to press 'em? Lets see, with the cover, its about 79 cents. M: If you see it for over 2 bucks, it ain't worth it. C: Trust us. D: I know this girl who got kicked out of a record store for trying to steal one. M: Really? Thats kinda cool. We should write a song about that.

L: So was "Blasted in Bangkok" Spazz's only tape release?
M: That was the mighty Hirax's demo tape, and we just basically stole everything about that. C: That was the man-child, the after birth of Max... D: We almost got shut down, 'cause they wouldn't photocopy the stuff we wanted. M: There is not a circle C or a circle P anywhere on the record, because the demo actually turned into the "Blasted in Bangkok" 7". Its like 2 songs of the 3 song demo. This guy was trippin'. I was like "Let me press the button, and that way its my copyright violation". But he was like "Nope. Can't do it." It was a big picture of Katon with an afro. D: He just wouldn't believe. He wasn't down for it. C: He wouldn't believe in the force basically. M: That was basically just a tape we made for a show.. D: But there's a lot of stuff, if anyone has it, its got unreleased stuff on it. M: Yeah, live... D: No, I mean its got songs that'll probably never come out... M: Because we don't want 'em to.

L: How many tapes did you make?
M: Like 10 or 15 D: We just gave 'em out for free C: Start putting that on your want list M: I know Dan Fenton's got it. He lives in Fairfield at...His phone number is... D: Leech has the master copy in his room. M: Why does he have the master copy? C: I think he just went over to Germany to bootleg it or something. L: Wow, I haven't heard it, I'd love to hear it. D: No you wouldn't. M: Its really bad. L: How many songs are on it? M: There's 2 different jams on it. Like our 2nd jam and our better 3rd jam, which was pre-Dwarf Jester Rising, plus some live tracks at Gilman that were mixed really bad. D: No, some of those songs are going on that comp. M: Oh, they were mixed really good then. I hope Same Day is really happy with those songs we sent 'em.

L: Do you think your busy schedules will ever change so that you can actually go on tour?
M: If we had a van we'd go on tour right now. D: You wanna drive us? C: We're ready, if fact we've got all our stuff here. Someone come down here with your van and we'll go. M: Get the guy who did the Backslide and Stikky tours. *(Dumbfuck's Note: There's a station member who used to drive bands around on tour 2 of which happened to be ex-bands of Chris and Max).* C: Yeah, Hey Jeff! Jeff, get in here! Jeff where are you? M: There was actually a guy who drove both Chris's old band and my old band around, that we just found out tonight when he was just walking around. I was like "Hey, that guy used to drive Backslide's stuff around". C: He took Stikky on the Southwest tour. And he took Backslide out to...where? Alviso? M: Actually it was East Palo Alto. L: I remember that because he just sold that van two weeks ago and we were talking about it... C: So many memories...There was so much history in that van. M: I heard some guy from Germany bought it...He's doing a double CD Van bootleg. L: He took a lot of bands on tour in that so... C: Oh...so we weren't special. I see how it is. M: Oh yeah, downplay us. Okay. C: "He took a lot of bands, you guys aren't so great!"

L: How did you find Mike Coykendall? Will he ever play live with you guys?
C: I'd like him to. M: He should come down to L.A., because Chris Elder was saying "Duuuude, the banjo player!" C: A lot of people want us to bring him, so we gotta work him in somehow. D: He doesn't just play banjo either, wait 'til you hear him on our new thing. M: He jumps around so crazy like Youth Of Today '88. He touches his banjo neck to his toes. C: He's crazy insane this guy. He's in this amazing band called the Old Joe Clarks, which is like a folksy sort of band. He can play every instrument and so can his wife. M: And there's a 7" out. C: Oh yeah, there is a 7" out. On Slap-A-Ham. Probably about 10% of them are sold, and the other 90 are in my garage... L: He's like a young guy? He's not like some old country guy? D: No, he's some old hermit guy. M: He's old old. D: We have to take a hot air balloon out there to pick him up. C: He's at least 30. M: We had to pry him away from "Matlock" to do the banjo. C: Rip Van Winkle, he's like Ironside. M: We fed him some prunes and he just went.

L: I think you guys have the best 7" cover on the C.F.D.L. split, 'cause that's my favorite movie, "Master of the Flying Guillotine"...
M: Ooh, someone who knows her Hong Kong movies, finally. Most people are like "Who is that? Bruce Lee? Is that Bruce Lee?" L: That really scared me when his arms flew out. That was really scary. I had bad nightmares about that. But, what are your favorite Kung-Fu movies?
D: My favorite one is "Master Killer" M: Yeah, because that explains a lot about the chambers and stuff. C: Marilyn Chambers? D: Well, its Shaw Brothers...but there's newer stuff like, we're into Jet Li. Jet Li is our idol. M: Jet Li is the Man. D: But, if you're talkin' old stuff, its the Shaw Brothers "Master Killer" C: Hirax Max and K.F. Dan are the aficionados and I'm the novice. M: But, Chris, you've accompanied us. D: Yeah, we went and saw "Drunken Massacre 2" together. C: It was awesome M: Yeah, it's great. But, a lot of the underground stuff most people don't know about. Especially the stuff that started all the movies. Everybody knows Chow Yun Fat and Jackie Chan now, but, man its been goin' on for like 25 or 30 years and there's just a wealth of movies that came out of Hong Kong and even Korea and stuff like that that are not

as good because of the dubbing and stuff, but they're still...total "You killed my master, I'm going to go into the woods, find the old guy who knows the secret. Learn the secret..." D: Train for days. M: And go back and just... C: Wreak havoc.

L: So do you guys go to Cinema Hong Kong, or rent these movies?
D: Both. We kind of fell off the Cinema Hong Kong. We've seen like everything pretty much at the Towne. They show the same movies all the time. It always seems like they're showin' the same stuff. M: The movies go on tours just like bands. They go to the San Jose Towne, then they go up to the Roxy if the roxy will take it, but they also go to this UC Berkeley Theatre. They show 'em I think every Thursday night. At the Towne, when they first started doing it, it was only Monday nights. We'd go in there and it was basically 3 people. Crickets were chirpin'... D: Yeah, there was no one there. M: Then like out of the blue, you'd notice in the pink section of the chronicle: Jackie Chan. And people started giving it a lot of coverage. D: They had a Jackie Chan fan club booth set up outside. We were selling Chow Yun Fat shirts and making bank off of all you losers. M: We wrote a song about that called C.L.A. Its Collective Loser Alliance. Its about all the guys who got bored with comics and they found out about Hong Kong movies and now Red Dwarf and Doctor Who don't seem so interesting. D: Its gonna be on our new album M: Our new album on Sound Pollution D: We just keep 'em comin'.

Dan screams as the mic takes out a few teeth at KFJC, May 1, 1996 - photo by Leia Organa

L: When does the split with Hirax come out?
C: Katon's got it in storage. Every time I talk to him he's like " I'm gonna go down there and get it out, Man" M: I have the original 3 song... D: We might just boot it. M: ...the original 3 song "Blasted in Bangkok" demo, we were gonna take the last song which was one that never made it to vinyl. It runs a good 3 and half minutes so if we stick it on 45 maybe the sound quality won't be too bad. D: He said we could do it. M: He wanted us to use the art and everything. D: Yeah, so...we might as well just boot it. C: He's got a new label called junk records. M: He does a lot of garage rock. D: He puts on shows and stuff down there. C: Lots of Frankenstein singles and lots of really cool garage type stuff. M: He was in Hirax. He was in Phantasm in the middle, then Hirax got back together, did the "Blasted in Bangkok". Then he went to House of Suffering. L: What other Hirax songs are unreleased? M: Yeah, there's one Hirax song that's unreleased, not counting the very first demo that's before Raging Violence. But, its called "Shocked" and its on the "Blasted in Bangkok" demo, it never got released. There's a 7" that Katon put out called the "Blasted in Bangkok" 7" and its got 2 songs that are really good, but because of time and space on a 7", they couldn't fit the third. So there's this third one that's just floating around and they got better later. "Raging Violence" is rad because its fast, but its kinda sloppy. "Hate, Fear and Power" they got a little chunkier. And the "Blasted in Bangkok" demo, man. The tones on the guitar and everything...totally heavy. Total Billy Milano mosh. Danny Boleri mosh. D: Who's that guy? C: Yeah, who's that?

L: Do you know who shot the egg on the Hirax cover?
D: Who shot it? M: Actually, you know, that's an age old question that Pushead didn't even answer. Because, I was asking Pushead if I could buy the original painting. So we were talking about the concept... D: And he gave us a big lecture on art history and the concept of Hirax egg paintings. M: He was all, "Actually, I don't even like them" You know what, though? I got the test pressing from "Raging Violence" through somebody who got it through Pushead. And its got Pushead writing on the label. So I was thinking maybe I would sell it for like 69 cents. C: Call in with your bids. We're not going to sell it... M: No, you guys are gonna bury me with that in my casket, man. C: They're gonna open up your chest and implant it in there so that nobody can get to it. M: No Way.

L: So Hirax is like your ultimate favorite band then, Max?
M: Yeah, in the metal category. And its not a joke. People go "Ha, ha that's funny. No, really?" And I'm like "No! Really!" They're actually really good. C: What's your all time favorite band? M: All time favorite band? C: Including Country and Western. M: Larm.
C: Including Heavy and Metal. M: Larm. Its a Dutch band that actually, if anybody's into Napalm Death or Fear of God or anything, these guys did it before anybody, like 1981/82 they were hitting blast beats. And they got a bunch of records out. They were kinda straight edge, kinda political, kinda animal liberation... C: A little bit country, a little bit rock and roll M: Yeah, a little bit of everything, but man, they're rad. They're great and they got a bunch of records coming out, and actually, there's gonna be a CD coming out of every studio thing that they did. So, if you find it, get it. It's really good because its really really really fast hardcore that spawned Napalm Death and...everybody. L: What label is it going to be on? M: Ohhhh, that's a good question. Its going to be on the label...Do you know who did that Sea Shepherds 7" and they did a comp... C: In Holland? M: Yeah, the Stack Scene/Red split... C: Oh, that Wicked Witch record? M: No, but they're friends with them. Its one of the guys from Main Strike. C: Oh, I don't know. M: Yeah, I'm sorry I totally flailed. C: Look in Maximum M: "You really like Larm, you don't even know what the label is!" C: Look at Timojhen's ad for Vacuum records, he'll have it. M: Yeah, Timojhen. D: Support Timojhen.

L: Well, who's your very favorite band, Dan?
D: uh... M: Kool Keith, Dr. Octagon... D: I don't know, 'cause the first records that inspired me to do what I'm doing were like Black Flag "My War", the first C.O.C... M: Frank's probably like "Yeah, All Right, Dude!!!" (everybody laughs) D: ...the first D.R.I. I don't know. I listen to a lot of stuff. I don't know what my favorite is. I like a lot of hip hop, too. M: Dan's last answer was dedicated to Frank at chestnut. D: Cool Keith, man, he's like the best. He's gonna be on our album. C: What isn't on the album? You're on the album, too, Leia. L: I am? D: Of course. L: How nice. C: We have a sample of you. L: From what? C: Its in the middle of a song. Unfortunately you can't hear it but its there, really.

L: What's your favorite band, Chris?
C: My favorite band of all time is XTC. M: Really? C: Yep, my favorite band of all time. M: Didn't they write that song about "who created god, or did we create him" C: "Dear God", yeah. Which is actually one of my favorite songs. (Mocking the voice of a pocket protector XTC fan, which he really is) In fact if you go to the XTC discography over the last 11 albums you would see a slight progression from between "Drums and Wires" to "English Settlement"...so anyhow yeah...

L: Don't they have a zillion releases?
C: Yeah. D: And he's got 'em all. C: I've got all of them. Every pressing. Every single one. Actually, there's a couple singles I don't have. L: Have you met them and stuff? C: No but they've written to me, which is awesome. As far as punk bands go, early on, probably...in the mid-80s all I listened to was hardcore. That's it, there was no in between, there was no anything else, there was hardcore. When I woke up, I listened to hardcore, when I went to bed I listened to hardcore. I seriously got in bed, turned off the lights and put on a tape. M: At the dentist's office it was hardcore, in elevators it was hardcore...C: I was like get this muzak off, I want to hear Neos right now!

L: So you weren't into metal or anything?
C: Um, I was into the Slayer stuff. M: He saw Phantasm. C: I saw Phantasm. But, as far as metal stuff...back then it wasn't cool to like metal. Until the crossover thing happened it wasn't cool to be into metal. When "My War" came out, everyone was just like "Uuuughhh Black Flag is Metal!!" because they had a slow song, they were metal. Thats when all the bands started growing their hair out. All the bands were letting us down and going metal. M: And so you just went on the bandwagon and started digging the metal. Where's your backbone? C: We yelled "Losers!" when we went to all the shows and threw stuff at 'em. Boy, do I have egg on my face now. Actually, I love the 2nd side of "My War". D: Its awesome, man, that 2nd side kills. C: But anyhow, just like D.R.I. and Neos... D: Deep Wound and Negative Effects. M: Yeah, we're gonna answer for Chris now. Pandemonium...uh, what other bands does Chris like, Dan? C: Urban Waste, Mob, from New York... D: Antidote, all that stuff. M: The Mob just came out with this CD you can get at Tower, actually. Its old releases. Its like 2 albums. D: The Abused... C: There were lots of awesome San Jose bands, in fact there's carts of 'em out there (in the KFJC archives), I'm surprised they're still out there. Los Ovidados and the Faction. There's a Faction CD out now, too. M: Yeah. D: I think we've spent enough time on this guys.

L: I remember the metal thing you're talking about. My friends would be all surprised with your Slap-A-Ham releases. 'Cause they weren't all hardcore, like Fu Manchu. No one ever heard of 'em and were expecting like Stikky or something. They were practically throwing it away. Now there's a million people who would want to buy that.
C: People love Fu Manchu Now. L: That 7" is the best though. C: That's when they were going through their Melvins stage. M: Yeah, that thing is just leaking Melvins all over C: The reason that came out was 'cause I wanted to do a 7" with Virulence, which is the band they were before. It was total Black Flag... When I saw them live, they just blew me away. They were the loudest band I ever saw at Gilman. They were so incredibly loud and amazing. I wanted to do something with them, but they were one of those bands that are just really slow about doing things. They were so slow, that they eventually got into the Melvins so much that they changed their sound and changed their name and then that came out. M: They have a 12" out on the old... D: Alchemy. M: Yeah, Alchemy. Its around. I've seen it... D: You could probably find it for real cheap. M: Nobody knows what it is so... C: Yeah, Virulence is amazing. Although they probably won't admit it now. '70s rock all the way, baby! M: Ugghh, man C: Fu Manchu's awesome, though, I like 'em a lot. L: Did you go see 'em recently? C: I didn't see 'em at Bottom of the Hill. I saw 'em in Austin, Texas a couple months ago. They were awesome. M: Hey, did you know you met Jack, who's doing the Stikky comp., at a seminar. C: Yeah M: OK, 'cause he wrote me a letter... C: I saw him at some record swap M: OK, sorry to interrupt C: Some guy is doing a Stikky tribute album L: Wow, thats nice... C: Not so nice as it is weird. M: Somebody out there likes 'em that much. Actually there's that... D: Oh, Dale? M: Dale! East Bay Dale! C: There is a human being who has a Stikky tattoo, a real one. M: On his forearm, that he can not cover up with a short sleeve shirt D: Yeah its like, B'Bam! C: All the Stikky stuff going to be reissued on Sound Pollution, oddly enough. We might use a picture of his tattoo on there.

Crazy go nuts Chris at Gilman September 6, 1996 photo by Super Urine Monkey

L: Have any of you actually made or tried a hot dog water popsicle?
M: That's straight Chris's answer C: Where that came from was when I was hanging out with Eric. It spawned from Eric Wood from Man is the Bastard. He was in Cyclops and Neanderthal and PHC. He was in Peace Corpse for a while, he was in Final Republic, which was like a reformation of Savage Republic. M: Buckethead. C: Oh yeah, he was in Buckethead for a little while. M: The guy is just a renaissance man. C: He's amazing. Anyhow, he was up visiting me once a long time ago, and we were coming up with combinations of really gross, weird food and stuff. They'd just come out of mid air. There were things like bacon pudding. One of 'em was Hot Dog Water Popsicle. Eric came up with that one, so we had to use "Hot Dog Water Popsicle in the hand of Eric Wood" as a song title. M: Its kind of a dedication to him. C: So, its for him. L: So have you actually tried it? C: No. M: No, just bacon grease ice cubes. L: Awww, I was gonna make it and bring it up for you guys. C: Well, with this hot weather... M: If its tofu hot dogs... D: yeah, tofu dogs, man, we're veggie. C: If it were Not Dog water popsicle or something like that... L: Well, actually I didn't have any hot dogs, so I went down to the market from where I live, which is a Japanese one, and they only had these fish hot dogs. M: That sounds disgusting D: That's right up Eric's alley... L: No, actually, they're really good. They use 'em in sushi and stuff. But, then when I was going to open it and boil it, I noticed that the expiration date was from like May of '95. C: Even better... M: Oh, that's great, poison the band. In the middle of the interview we all start yakin' C: (abrupt vomiting sounds) D: We dig that botulism stuff. M: There's nothing like a little colon spew.

L: So, Max, did John from Green Day actually steal your drum throne?
M: Yeah... C: Was it John or was it Tre? M: I don't know his name, I just now his face, YOU'RE DEAD!!! D: It was before Tre. C: John's my pal, it must have been Tre D: I think it was before Tre was playing with them... M: Its not John.. C: I saw Tre yesterday, I should have worked him over. D: You should have thrown some D's on that fool, man. M: It was the Lookouts. Plutocracy played with the Lookouts at the Pony Express. They drove down, and they called us to ask for directions and stuff. D: So it was Tre... C: Yeah, Tre was in the lookouts. M: And when they showed up they didn't have anything. So we were like, "Ok, whatever, you can use all our stuff". Well, it turns out, the guy's a left handed drummer. So he switches my drums around, moves all the stands, re-tunes 'em to like a left hand... and I'm just like "whoa guy". Then when I'm puttin' all my drums in the car, their van was takin' off and I was like "Hey, where's my seat?" So, the next time you see that Insane Asylum little buzz clip... D: I don't think that dude is left handed is he? C: It was the drummer from the Lookouts, man! C: Yeah, that was Tre! M: It was Tre! D: Is he? M: Well, he was tunin' the stuff weird, Okay? What are you tryin to do here man?! C: He tuned it from E to a D... M: (whispering loudly into the mic) Dan! This was all in the bag! Remember what our lawyer said? (Back to normal speaking voice) Actually, I'm glad he stole my seat, 'cause it was a leather one I don't want to sit on anymore. Now I got a straight butt sweat soaked cotton... C: Animal cruelty-free throne. D:

If you ever see us live don't even think about touching his seat. That would be... **M:** Its filled with banana slugs **D:** Ugghh and a lot more. **M:** And a lot more, yeah, whatever fungus... **D:** The hemorrhoidal dance of death. **M:** Yeah, the red seas are parting.

L: So you guys have 156 releases or so in the last 2months?
D: 158! **L:** 158. **C:** 2 actually. **L:** Do you want to give a quick Spazz discography? **M:** I don't think that's possible **D:** I have one! Its in my bag. **M:** Go get it. **C:** Read it after some music. **L:** Okay, here's the latest, the Spazz/Toast split out on H:G Fact out of Japan. When did you guys record this? **M:** Recorded with Tom Trainwreck! (At this point all 3 start praising Trainwreck, chanting "Go Tom, Tom rules, we love Tom, Go Tom, Work it girl. We love Tom!) **C:** Is he still here? **M:** He left, he's probably driving in his car. **L:** He had a band to do at 12:00, so he left. **M:** Well, we recorded at Trainwreck it came out great. We advise anybody... **C:** Trainwreck, everybody record at Trainwreck. **M:** This is what we must say is some of the most proud... **D:** Its like the best stuff we've done so far **M:** Its some of the best stuff, yeah. **C:** Of course, its 2 months old, that's why we're so proud of it. In like a year from now we'll be like "Oh my God, that Toast split!". **M:** We played kinda sloppy, but I think the music is pretty smooth **D:** The recording's awesome. **C:** It came out good **M:** It's music to make love to.

Dan and Max, RWC, a few seconds later
photo by Admiral Andrew

L: You guys used to record with Bart, right?
M: Bart Thurber is the god. **C:** The master **M:** He's seafood. **L:** Are you guys going to record with Trainwreck now? With Tom or... **C:** We've recorded with him twice already. **M:** We'll just go back and forth because both guys bring out... **D:** Its 2 totally different sounds, too. **M:** Totally. **L:** Bart wasn't all offended or anything? **D:** He's off, man. **M:** Bart's in Mexico, he totally knows. **C:** Bart's happy. **M:** Actually, he was probably pretty discontent toward the end of his last recording sessions, because he wanted to take a vacation. He is the most dedicated guy, if anyone has ever recorded with him. He did 12 to 6, 6 to 12 recordings. 2 bands per day, for seriously like 4 years. You could do like 2 days, $80 on half inch. He recorded Neurosis, he recorded Swinging Utters... **C:** He's recorded everybody. Don't even start. **M:** It just goes on and on. **C:** Start listing who didn't record there. Its like 2 bands from around here. **M:** And he's poor. I mean he's poor. He eats...He's stoked if he gets a tomato and a can of soup, y'know. And its just like this guys so deditcated. That's what hard-core is totally all about. He could totally take his expertise and charge people for it, but he doesn't do it. He gives people breaks and stuff. **C:** He's the man. Tom's the new man. **M:** Tom's the new man, so Tom, get ready for the tomatoes and the cans. We're throwin' 'em at ya!.

L: So who's Toast?
D: They're from Japan, they're awesome. They're getting big in Japan. They're like the new Japanese... **C:** They're the new S.O.D. **M:** S.O...? No, B, not D! S.O.B.! **C:** That's right, they hate their own kind, so thats why they're the new S.O.D.. **M:** (laughing) They hate their own kind?! That's fucked up. But, yeah, they did two releases before on H:G Fact. Its totally, totally fast, almost like Capitalist Casualties, but like really clean metallic, almost like skate thrash. **D:** Hell, play them instead of us! **M:** But on this record though, they don't go fast, they don't hit blast. That's what I noticed. And then, their drummer just flies, the drummer just rips. **D:** Anyways... **M:** So, yeah, play a song from 'em. **D:** Play something. Or you want me to read this or are you going to play something? **C:** Play something. **M:** Yeah, play Toast and then we'll come back. **D:** One song. **L:** OK, so here is, lets see, we already played the first song from Spazz so lets hear... **C:** lets hear it backwards! **L:** the 2nd one and on. **D:** Lets hear it again! **C:** A continuous loop of the first song. **D:** Lets get a nail and just (scratching noise) and then listen to it skip. **C:** We have an hour and 45 minutes, so lets just hear that same song over and over.

(You can play the music off the Toast Split at home and feel like you're part of the action!! Mind you, she was gonna play this stuff a few questions ago... We return to the fray after starting up the Spazz side of Left Back Let Down. Make absolute sure you're listening to the right background music whilst reading this!!!)

M: Spazz was first and what you just heard was Toast, and they're Raaaaad. Also, the last song that was on that split was a cover of an old Long Beach straight edge band called HALF OFF. Billy Rubens sang for 'em. They were god. You can still find their 12" floating around. Its called... **C:** "The Truth". **M:** The Truth, So, find it. **D:** Its very good. **M:** Yeah, its great, man. Totally, totally fast like '87 straight edge. **D:** Totally underrated. **C:** That cover is dedicated to Jim, the guitar player. He's not with us anymore but, we love him. Its dedicated to him **M:** We love the band **D:** Hell, we love everybody.

L: Do you want to read the discography now?
M: First 7", self titled, on Slap-A-Ham. Its out of print. If you find it, destroy any copies. Spazz/Floor split on Bovine records. We shall not talk about that record. **C:** Another big thumbs down. **M:** That is horrible. **D:** It'll be in print 'til the end of eternity. **M:** The 3rd loser record in a row, Spazz/Rupture split 7". It happens to be on a rip off label out of France called "Sludge". He is a rip off, do not believe him... **D:** He'll probably change the name of his label next weekend. **M:** Yeah, he was Crabsong... **D:** His name is Oliver Simon Petrie. Do not deal with Oliver Simon Petrie from France. I think its like Cevix, France. Do not deal with that guy, he's a rip off. **C:** Yeah. **M:** then after that we have the full length Spazz, "Dwarf Jester Rising". That's on Selfless. And that's actually coming back into print even though its 2 or 3 years too late. **C:** ...too late. **M:** Because its pretty outdated. If there's still people who want it, we don't want the price to go up, so Selfless wants to... make money off us (laughs) no just kidding. **D:** Pretty much. **M:** Spazz/CFDL split 7", that's on Slap-A-Ham, too. That's out of print, and there were enough made so... **C:** There's what...? Why am I asking you? **M:** Yeah, exactly, its on your label! **C:** Maybe 2000 I think? Maybe 2000. **M:** Next is the Spazz/Romantic Gorilla Split LP/CD. That's on Sound Pollution. **C:** Great label! **M:** Yeah, great label and great release. Romantic Gorilla rule. We recorded that like 2 years ago, but we're still pretty proud of the music. In fact, I'm selling those, only on CD, the vinyl will still be around. Grab my address at the end of this thing. Spazz/Brutal Truth split 7" which is on Rhetoric/Bovine. **C:** That's going out of print. Woo-hoo! **M:** Its going out of print, thank God! The music is not bad on it. Also, its got Donger on the cover. Anybody who skates knows... **C:** and its got Mike Coykendall on it. **D:** Yeah, another Mike Coykendall masterpiece. **M:** And a split 7" on my own label with Evil Noise and Disgruntled Worker records. Its a Spazz/Charles Bronson split 7". The Spazz stuff is quite old... **C:** Its terrible **M:** And actually quite bad, but the Charles Bronson stuff rules. And they're coming up quick, man. People are snatching 'em up left and right, so try to find their...they've got a full length 7" too, its out on Six Weeks, which is going into its 2nd pressing. Last thing is Spazz/Toast split 7" on H:G Fact which you just heard. **C:** Just came out, nobody has it but us. **M:** Yeah, maybe check Vacuum, maybe check Epicenter, but there's 18 copies that we know of in the U.S. right now. **D:** Try to

see if you can find it domestically, 'cause if you order from them, man, you'll pay like 8 or 9 bucks, which is a lot. **C:** You'll find it over here. Vacuum mailorder. Look in Maximum Rock and Roll. Vacuum Mailorder. **M:** Vacuum Mailorder. He's got all the Spazz stuff. **D:** Always has all the Spazz stuff and he's the most reliable person. **M:** He'll get your order out within the week you send it, he's totally trustworthy. The stuff we have coming out...this one should be out soon. Spazz/Subversion Split CD out of Austrailia. That's been in the making for about 2 years now. Spazz "La Revancha" full length LP. That's our 2nd full length. That's on Sound Pollution. Recorded by Bart Thurber. Just saw the cover, it looks rad, thank you Winnie. Spazz/MITB split picture disc, on Prank records. We just recorded for that 2 weeks ago, and Spazz/Monster X split 7"... **D:** That'll be out before you know it. **M:** Yeah, that's coming out real real soon, because we're gonna do the artwork for it hella soon. Other than that, oh we're on a couple comps, but... **D:** Nah, who cares? **C:** Forget about the comps, no one cares. **M:** Cry Now Cry Later, Left Back Let Down, Pigs Suck, Kamikaze Attacked America. **C:** Yeah yeah... **D:** Yeah, whatever. **L:** I wanna know all the comps! **C:** No you don't **M:** There's only four! There's Left Back Let Down, double 7", that's on Pessimiser/Theologian. Pigs Suck, that's a double 7", its on Clean Plate records. **D:** 2 songs. **M:** Kamikaze Attacked America CD on MCR, and our song for some reason got mastered really bad, **C:** Our song sounds horrible **D:** Sounds like we're in different rooms. **M:** I mean you're listening to all the songs, and you're like "man this is a killer comp" then it comes up to Spazz and its just like, butchered. **C:** Everything's good except for our song. So listen to all of it and then skip over a track. **M:** Yeah, and then Cry Now Cry Later vol. 1, its a double 7", and we'll also be on vol. 4. **D:** The final one, I guess. **M:** Yeah, the last one that they're gonna do. **D:** All that stuff is unreleased, too. We don't do the same songs. **M:** No, actually, Cry Now Cry Later vol. 1's got a different version of "Loach". **C:** A different version. **D:** Yeah, but its all unreleased. Its different versions. **M:** But who wants to hear 2 versions of the same crappy song? **D:** Yeah, but at least we're not like **some** bands. Put out the same song that's from their 7". **M:** Some bands... **L:** Are you talking about Eyehategod? **M:** No, we shouldn't... **C:** Lets just skip that, anyhow, next. **M:** Its not Eyehategod. **C:** No, Eyehategod are my pals. **M:** Yeah, totally, they're cool. **C:** It has nothing to do with them... **M:** They got the best heroin in all the United States. I'm telling you if you ever hook up with them, between the toes, oh man! **C:** So next. Anyhow, before Max gets us into deep water let's move on.

L: So what else is coming up?
D: Its a big secret. The other stuff's a secret. We're not going to tell you. **M:** Its that stuff. The MITB split picture disc... **D:** Nah, but there's more stuff we're not going to tell you... **C:** There's more stuff we haven't recorded for. It probably won't happen for another year. Don't worry about it, it'll probably change. **D:** But, we've got more stuff coming out, we're just not gonna tell anyone. **C:** Yeah, there's a monthly Spazz release around the corner. So, just don't you fret none, little philly.

L: What happened to that 4 way split with 13?
C: Didn't happen. Next. **D:** Oh, that guy, man... **M:** King of the Monsters, King of the flakes. **D:** It became the Charles Bronson stuff. **M:** That guy is like corn flake central. **D:** That guy's back though, he's doing a Locust/ Man is the Bastard split 10". **C:** Yeah, right, so anyway next. **M:** When I see it in my hands, I'll believe it. **D:** It'll come out, man. **C:** Of course. **M:** He had something to do with the Fall Silent/Wellington split. Fall Silent rules. **D:** It was supposed to be on Fetus. The 4 way split 10" was supposed to be like half Fetus, half King of the Monsters. **C:** We're getting a little bit too technical here. **D:** Who cares about this? You should go to sleep. Get ready for school. Finish your homework. **M:** What are you talking about man? I don't want to sit here talking to nobody. Stay Up! Drink Coffee! **C:** We've got another 90 minutes. Put in your tape deck, a 90 minute tape that automatically flips over and you can hear all of our witty banter when you wake up in the morning. **M:** Thank you to all the people who have been calling and supporting us. Too bad they only talk to Dan. **D:** Comin at you 'til 2 o'clock in the morining, this is Venus Fly Trap with tracks for the ladies. **M:** Its only Dan. Its that new haircut Dan's got. **C:** All these women are calling up to talk to Dan. Sex Machine is written across his forehead. You can only see it in black light.

L: I read in an interview that you were like a ...
C: Erotic dancer? Not true! **L:** No, you were like a hot shot in high school. You got all the chicks. **D:** Ahaaahh, those interviews. **C:** It was in this! **M:** Lydia's listening at home, she's like "Chris?" **C:** OK, I'm gonna read it. The response speaks for itself, it obviously cannot be taken seriously. The question was "What was High School like for you, any luck with the ladies?" My response was "Aw, yeah, I think the word 'player' sums it up". Not true. **D:** I think you should know by now to take us with a grain of salt. **M:** Actually, y'know all these powerviolence bands, they're all tough. Spazz, we're like a bunch of nerds. We're all girlfriendless, except for Chris. **L:** Who is getting married, might I mention? **M:** Chris is getting married, but me and Dan are available. **D:** Yeah, if any lucky ladies are out there, we'll take you to a little soiree, or out to dinner. **M:** For gods sake call!!! **C:** I'm getting married, but we're gonna have an understanding. So, all the 16 year olds that want to call up, uuhuhuhh as long as you don't tell the authorities, its cool. **M:** Me and Dan are nerds. Me and Dan do not know how to pick up on girls **D:** Its cause we spend too much time doing this kinda junk. **M:** Yeah, exactly. **C:** Too much time yappin' on the radio, not enough time cruisin' El Camino Real. **M:** Powerviolence makes you impotent. Your sperm count goes down the more you listen to Spazz. **D:** Girls never come up to us after shows. **C:** What's wrong with them? Only guys! *(Then they all start imitating record collector nerds)* **D:** "Oh, my god, do you have that one 7" on white vinyl?" (heavy breathing) **C:** "I was wondering if there's a black... Is there... How many did you press of the yellow cover of the first 7 inch" **D:** "I was wondering if I could get your address, 'cause I'm in this band..." **M:** "I want to do a tape comp and I want it to be an unreleased song." **C:** "I was wondering if you have any unreleased tracks that you could give me now" **D:** "I'm in this band and we've been around since, um, well we started yesterday" **C:** We actually get that a lot, since the last month.

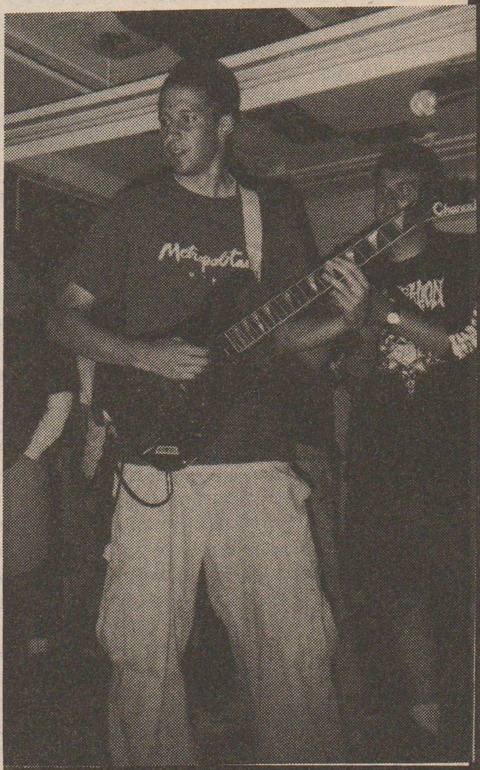
(at this point, Frankie from Agents of Satan calls and Dan engages in, what is to the rest of us, a one sided conversation. Much mayhem ensues as Leia tries to put Frankie on the air to no avail. Next Question)

L: What do you think of the bay area scene?
M: Its comin' up. We got No Less, they're the kings man, the fusion of 3 of the badest bands: Immortal Fate, 976, and Pluto. **C:** There's No Less, there's ETO, there's Slobber... **M:** Agents of Satan **D:** There's Godstomper. **M:** There's Gremmies, Benumb... **C:** Yeah. **M:** Of course there's Noothgrush, Exhumed, Pale Existence, Gorymelanoma, Dawning... **C:** And of course there's Capitalist Casualties. **M:** Oh yeah, Capitalist... **C:** That's the obvious choice **M:** Totally. **C:** They've been around for 9 years now. **M:** Yeah, and they never get the recognition they deserve. There's Brothers JIB, even, but that's only a studio project, but it still counts. **C:** There's good stuff. **M:** Its finally growing. **C:** Its crazy. **M:** All this music was never popular and now...

(at this point, Dan got off the phone and they started talking about Frankie and Leech - my tape flipped over at this point so I missed a few seconds, but it was all garbage, believe me.)

D: Anyways back to people who don't know us or our friends... **C:** Let's talk about something interesting.

L: Should I start going into your past?
C: Start playing some stuff. **M:** Play the Clout tape! **D:** Clout, man. **L:** You wanna talk about Clout? **D:** Clout was this band I did with this guy, John. Dennis Cullen from Atmosphere was in it, he cut his eye open when we played live, it was cool. A bunch



KF Dan at Epicenter July 3, 1996
photo by Super Urine Monkey

of people were in it, man. The drummer stole my amp, like yeah, you're cool. This is a tape recorded with some loser guy. On a 4 track. No bass, all guitar. Back in the day.

(Now we hear a bunch of music from various projects that Dan was/is involved in. You'll have to hum them to yourself or something. No, you can't have a tape. This is radio special exclusive shit. Fuck you.)

Crazy Fucked-up Dan Lactose at 924 Gilman St. September 6, 1996 - photo by Super Urine Monkey

L: So what was all that?
D: Sheddwellaz is a hip-hop project that I do, 'cause hip hop is one of the true loves of my life next to playing hardcore and stuff, and skating. **M:** And girls. **D:** And girls... **M:** When was the last time you went skating? **D:** I went skating when I was in Santa Barbara! **C:** Yeah yeah. **M:** I've heard it all before. **D:** That (Sheddwellaz) is something I did with Stinkweed from No Less. And Big Boy from No Less does some stuff on it. And this guy Lobiano is on that. That's something we just do for fun.

L: We also heard 3 Wheel Motion.
D: 3 Wheel Motion is me and Leech from Slobber and John and Mark from Charles Bronson. They were out here staying at my house and we just did a band. **L:** Wow! Is that going to get released or anything? **D:** Probably not. Its a demo. Max sells it, but we suck at making the tapes. **M:** They lag. I have like 10 orders I've saved up for like 2 months, man. **D:** I think its never probably gonna be done again. If someone wants to put out a 7", which I doubt. **M:** I think if you guys could get into the studio... **C:** They're fielding offers right now. **D:** Leech can't play drums for a while, so we probably can't record. We were gonna record stuff through the mail, but we can't cause Leech has some crazy... **M:** Carpal Tunnel **D:** No, its like arthritis. So he can't play drums anymore for a while. Yeah, I guess we're not going to do that.

L: Sheepsqueeze was before that. How long were you in Sheepsqueeze?
D: I don't remember. You'd have to look at the dates on the records. It was before Clout. Actually, Sheepsqueeze existed from like... **C:** '79. **D:** Yeah '79 to like '98...1898. But, I don't know. On and off for like a while. We just played last year. **M:** It had Rob Bextrom in it. **D:** Yeah, we had Rob... **M:** Menlo Park Straight Edge. **D:** We had Chris Hee, from Redwood City. He's going to Santa Barbara, UCSB now. We had like 5 different drummers. Leech drummed for us. **C:** And the infamous Brent! **D:** Yeah, and the infamous Brent. **M:** Double burnt bighead. **D:** He did back ups on a Meat Hoops record. Yeah, he's a freak man, he lived in a tent in my back yard. **M:** He played in Hellocaust. **D:** Here's a trivia side note, man. Brent jammed in Hellocaust, who later became Drop Dead. So he was the original drummer for Drop Dead. **C:** Anybody else is a poser. **D:** Yeah, and Eyad from Indian Summer, he played drums for us.

L: Did you play guitar in Sheepsqueeze, too?
D: Yeah, and bass, too, on the first thing. Some of the songs are just two people. **C:** He's a true renaissance man. **D:** We sucked. We didn't know anyone. We were total losers in high school. **M:** And I can vouch for that. LO-SERS **D:** Yeah, we just did that, 'cause what else did we have to do? We were like paper boys. After we were done delivering our papers we'd go jam Sheepsqueeze. Since Brent lived in a tent in my backyard, it was no problem.

L: Who released those 7"s?
D: I did the first one with the other guys in Sheepsqueeze. We did a split with Sockeye and that was by Sockeye and us. The guy that put out the Plutocracy CD, the first record he released was one of the Sheepsqueeze 7"s. **M:** Called Junior Convoy. I talked to him today. **D:** Yeah, when it was Chicken Farm records. And then we did a split with the Fumes which was on Recess, which is probably the biggest thing they ever did, I guess. What was before that? **C:** What about Happy?? **L:** Yeah, that was Happy? **D:** Oh, yeah, Happy? **C:** With a question mark. Happy? **D:** I was in Happy? while I was in Spazz. **M:** We put our foot down. We said "Listen, one band or the other, man!" **C:** "Decide!". **D:** It was right after we did the Spazz 7", right after that came out. I don't know, somehow I got involved in it. I was totally not a part of the band. **M:** I think they just wanted you to do the vocals, the music was laid down. **D:** Yeah, the music was already done, they were all "Can you write lyrics and sing?". I had dislocated my shoulder, or I'd done something to my arm. I didn't dislocate my shoulder. I couldn't do really anything. So I just went over to Newark and sang. Then they recorded that stuff, came to my house and we did it in my bedroom. I did the vocals, and I never saw them again, most of those guys. Then what? Clout? **L:** Yeah, we heard Clout in the beginning. **D:** Oh, I explained that, though, so if you don't know, you should have been listening... **M:** Now you know! **D:** That's me in a nutshell.

L: Actually, weren't you, Dan and Max, going to start a black metal band?
M: Actually, we were going to do it with Don. It was going to be Chimera, it was going to be an offshoot of Chimera. We were talking about jamming with Lorin from the godly Pale Existence. **D:** That was like a while ago, though. I don't think that's going to happen. **M:** Yeah, nothing ever really formed. Well, you never know though, Pale Existence is on the last leg tribute recording this weekend. **D:** That'd be cool man. We're still trying to do that thing with Frank, but that never happened. **M:** And Matt Average. **D:** What's that? **M:** I think Matt Average wanted to do something with Frank. **D:** Oh, yeah, Matt Average wants to do something with Frank. **M:** But, yeah, Winner was supposed to happen, but Winner is still just kind of just a myth, a legend... **D:** A pipe dream. **M:** But Lost and Found I heard is booting it. **C:** Again? **M:** Yeah, again. **D:** But this time its on Purple vinyl. **L:** Wait, isn't Winner doing Morrisey covers or something. **M:** NOOOoooo!!! **D:** I don't know what that is. **L:** That's what Frankie was telling me. **D:** You must be talking about my solo project. **C:** Yeah, its just called Lactose. **M:** No, Winner was going to be Me, Dan and Frank's tribute to old So. Cal. Straight edge bands like Chain of Strength and Hard Stance and stuff like that. 'Cause Frank's down with that except that he's got a pipe in is mouth. **D:** We had a riff, too. **M:** Yeah, we had a riff but we just used it! **D:** We used it for Spazz! **M:** Sorry, Frank, we used it.

L: Are you guys straight edge?
M: I am. **C:** Max is. **M:** Nobody else is. **C:** Dan and I are crack fiends. **L:** Were you into that scene? The straight edge thing. Did you have X's on your hands and stuff? **M:** Just now. I wasn't before. In fact, during the whole '88 straight edge thing, I was really into the music, but I was smoking a ton of weed a day. All the old Pluto stuff, I mean, that's all it was about. About smokin' weed, practicing, after one song stopping, smoke weed. Jam some more, after practice smoke weed. **C:** Dank Daddies. **M:** Get one of our parents to drive us some place. Smoke weed. Buy weed. Sell weed. Steal weed. Stinkweed! **C:** Hey, isn't your mom listening to this right now? **D:** My mom is. **C:** All right Max! So, how much will you pay me not to play this for your parents? **M:** Hey, people experiment. The thing is that I learned, and now I'm nailed to the X! **C:** I put X's on my hands, but strangely enough, like a lot of other people, that was when I was 16 or 15, before I ever tried smoking pot... **M:** But now Chris loves it. **C:** Now, I'm just a fiend! A crack fiend! **M:** Dan's mom is going to be like, "You'll never practice with those kids again!" **D:** I think my Mom should be asleep by now. **M:** My Mom's all down for the straight edge. She saw it on "48

Hrs" and she was all "that is so rad, youth movement!". **C:** "I approve" **D:** Uh oh! **M:** Ross is straight edge. Ross of Butt. I heard Butt went straight edge. **C:** Butt went straight edge? Scandalous! **L:** They've always been straight edge. **M:** That's so rad. **L:** They don't even swear. **M:** Damn, like Crucial Youth. Do they bench their weight and don't masturbate? **C:** Uh...

L: Now lets hear...what's the first thing we're going to hear from your tape here?
C: Oh, now we're dredging up stuff from my past. This isn't nearly as good as the stuff we heard from Dan. This is dredging up like old, old tapes. This is before I could even play guitar. I was playing guitar, yet I could not play. Its like a Zen sort of thing. I was playing, yet I could not play. This was a band, it was me, Steve Paputsas, who I've been friends with since I was 6 years old. I was in just about every band with him. He's in No Use For A Name and stuff. This band was called Angry White Boys. AWB. Formerly called the Its. It wasn't a racist thing, it was just like Angry White Boys. We were like about 14 or something. It was me and Steve and uh... it was just me and him. Did I tell you it was just me and him? **D:** It was just you and him? **C:** Let me simplify this. It was me, and it was him. It was me, Chris Dodge... **L:** What did you guys play? There was no drummer? **C:** I would play bass and Steve would shout, and then Steve would play bass and I would shout. **M:** So there was no drums on it? **C:** Then we progressed and we got a drummer. It was Rory Cox, who was in No Use For a Name. This song is called "Damn the Bus". We only recorded 3 songs and 2 of them were two versions of the same song. **M:** I have a horrible feeling that this is going to be painful to listen to. **C:** What you're going to hear is a song called "Damn the Bus" which is about when I used to take the bus all over the place, and I used to miss it. So I wrote a song called "Damn the Bus". **M:** I am scared. **C:** What you're about to hear is when it was played on KFJC, on the old punk show called "Vinyl rights", which was on in the early '80s. Then we're going to hear another AWB song. **M:** I am scared **C:** After that we're going to hear PSA and the Legion of Doom. The first 2 songs are AWB. Let's let her rip. **M:** Oh God...

(Y'know, if you really want to hear the whole Spazz special, its archived at KFJC. You can probably get it from them for a fat donation to the station. It'll be on VHS video, and you'll have to dub it down to cassette. It ain't gonna have no video on it, don't get excited. We use the VHS audio tracks to hold up to 6 hours of constant programming.)

L: So, what do you think of No Use For A Name being on MTV and stuff?
C: I think its cool. I mean, its what they want to do, and more power to 'em. That's fine. I don't have a problem with it. **M:** They never said they weren't going to do it. Most bands go, like DRI, "Capitalists suck, capitalists suck" and then look what they do, they sell their shirts for 15 bucks. **C:** It's like so what? They've been kicking around long enough, they want to make their bid for the mainstream. If it doesn't work out it doesn't work out. They're not changing... they didn't change their style to be on MTV. Its like they're doing the same thing that they've always...well not... Its changed over the years, but basically, they put out the album because it was songs they wanted to write the way they wanted to write 'em. It just so happened that it caught on with commercial radio and stuff like that. It got played on MTV and all that. Y'know, whatever. When the fad passes, though, I'm sure they'll sound exactly the same, its not like they're catering to the MTV crowd. **M:** Yeah, and the fad will probably pass, too. It looks like its passing pretty quick.

L: So, when's Spazz going to be on MTV?
M: Never. We say we're not. **C:** Let's see, I think we're on 120 minutes this coming weekend... **M:** I wanna be on Headbanger's Ball, man! With the S.O.D. beginning and the cars crashing and stuff. **D:** Nah, Back when Adam Curry used to do it. That was the bomb.

Chris Dodge, possesed by the goat lord @ epicenter, SF July 3, 1996 - photo by Super Urine Monkey

L: You guys are getting close, though, 'cause you're going to have a 7" on Relapse, right?
M: We totally sold out for that one, man. Nah, get this, for every thousand they do, they're going to give us a hundred. That's about as good as Bovine or Slap-A-Ham or anything. **C:** That's about as punk as it gets. **M:** They sell 'em wholesale for $2, which is what I sell my records wholesale. **C:** Its not like they're banking on anything. Like that Enemy Soil 7" that they did, they sold maybe like 500 of 'em. So, its not like they're gonna get rich on Spazz. **M:** Its when they start getting into the CDs and the Album contracts, that's when y'know... there's a fine line. **D:** The new Neurosis album. That's everywhere. That's on a totally different level than what we're doing. We're not doing anything close to that. **C:** We're just doing a 7" **D:** No merchandising. **C:** It'll pass with little fanfare, I'm sure. **M:** Totally. **C:** There will be such a massive stock... **M:** Relapse is going to be like "What were we thinking?" **C:** Yeah.

L: Let's go back to the Angry White Boys.
C: Let's backtrack and go from the beginning to what you just heard. Way back at the beginning was "Damn the Bus" which played on KFJC, believe it or not, on that show "Vinyl Rights", in probably about 1984 or so. And you can tell by his voice he's really thrilled to play it. That's actually because I bugged him about it for about 3 months or so. I was like, "How come you don't play the Angry White Boys tape?" "Well, probably because it sucks". He actually played it, so give him a lot of credit for that. The other song after that was "The fish got hooked". One of 2 songs we recorded with drums. So that happened in about 1984. We never played anywhere and all that. After that was a band called PSA, which consisted of me playing guitar, Steve playing bass, this guy Ramon on vocals, who wound up in No Use For A Name later on and this guy um... **M:** Yeah, and he played in Point Blank, right? **C:** I don't know. **M:** Ramon? **C:** Maybe, probably. **M:** Backslide played with them, Point Blank. **C:** Oh, yeah, probably. The drummer, I forget his name. It started with a D. He's never done anything since. That's his claim to fame, PSA. **M:** D. D where are you? **C:** D for drums. So, the first song was "Reagan Zombies", which was a totally dumb song, but it wound up being a dumb No Use For a Name song later on. **M:** The one they play on MTV. **C:** The second song I don't remember what it was called. That happened around '86 or '87, it never went anywhere. After that was Legion of Doom, a band that actually did do something. We played some cool shows over the years. We actually played with Capitol Punishment a couple times, and the Vandals, and Social Distortion and Dr. Know and who else? Some other good bands. We had a couple shows, a couple little things up our sleeves. Our only claim to fame was that...our only vinyl was, there was this song that wound up on this obscure compilation called "There's a Method to Our Madness". It was an LP that was put out in 1986. **M:** Ax/ction. Welcome to Ax/ction island! **C:** Yeah, welcome to Ax/ction island split with Psycho and G.G. Allin. **D:** And Bulge! **C:** Um, the first song was "Blind Faith" which was from rehearsal. The second song was "American Waste" which was the last thing we ever recorded. We only recorded 7 songs ever. That went from about 1984 to 1986. **M:** I still got flyers from that. With the tape straight from the telephone pole. Serious, man, like ripped and tarnishing. **C:** This next little non stop rock block marathon is No Use For a Name Stuff. Anyone who just got into No Use For A Name in the last year, listened to Soulmate on Live 105, is not going to believe that this is No Use For a Name. **D:** This is the good stuff. **M:** Yeah, this is

drumming on the ground

the good stuff, the stuff the other guys in Spazz love. **C:** There's 3 songs, through the many phases, per se, of No Use For a Name I was in it 3 times. The first time, which was the original line up, was a four piece, that went to a six piece. The first song here "Smiley Face" was from this unreleased demo that we recorded at Gilman. It was actually recorded by Brain Edge on the sound board at Gilman in 1987. It was me on guitar, this guy Doug from the Barfing Dogs, another San Jose band, on guitar, Ramon, and this guy John, both on vocals, Steve on bass and Rory, on drums, who's still on drums.

(music goes here. Maybe you taped the whole thing yourself? I doubt it. What an A hole you are)

C: The first song was "Smiley Face" from our first unreleased demo, 1987, recorded at Gilman. The second thing you heard was a song called "Know it All", which was recorded right here on KFJC, a live mic in 1988. That's when I was singing, that was the second time I was in the band. The third song was a song called "Hole", which was an unreleased version recorded at some music college thing that I don't think anyone in the band has. That was recorded in 1991 which was, the third time I was in the band, and I was playing guitar again. Let's go through the Stikky stuff, which was another band I was in. I played bass. We were around from... The first demo came out in 1985. We never officially broke up, we just stopped playing. So, I think the last show we played was probably 1990ish or 1991, maybe. It was probably like the bowling alley show down in Saratoga. **D:** I remember that. **L:** Oscarfest or something? **D:** Roy's birthday party or something. **C:** I don't remember which one it was. Actually these Stikky songs here are also from a KFJC live mic from 1988. The first song is "TV repairman" letter rip...

(ibid)

C: The first 3 songs were done right here at KFJC in 1988. We heard "TV Repairman", "Disarm, Please!", and an Extreme Noise Terror cover called "System Dookie". **M:** System Dookie? I'm sure... **C:** (humming the beginning of a Green Day song off of Dookie) Oh, sorry. **M:** This guy's got way to much energy for 1:30 in the morning. I'm about ready to fall asleep. **C:** Its the crack! That's what you get for being straight edge... **M:** Crack is good food! **C:** Straight edge boy, that's why you're tired! OK, The song after that was "Powerload", which was an FOD cover. That was from Gilman, 1987. We actually played with FOD twice and we covered their songs both times we played with them. They said we played them better than they did, too. Anyhow, the last thing was an unreleased version of "I'm in charge of a Parking Garage". It never came out on anything. Lost and found get those laquers! So that's it. Let's move on to Max 'cause I've taken up entirely too much time. **L:** That's too bad, 'cause I really wanted to hear Bjorn Baby Bjorn and Duh. **C:** Just pull out an Abba CD and play it. You'll hear Bjorn Baby Bjorn, except a little bit better.

L: Wait, I have one more Stikky question. How come Lookout represses everything but Stikky?
C: Cause they're wieners. **D:** They don't repress a lot of stuff. **C:** I think what that stems from is when the label first started. It was David Hayes and Lawrence. David Hayes gets none of the credit for that early stuff. The classic stuff as people think, like Crimpshrine and Op Ivy and all that. David Hayes was really responsible for most of those bands being signed. Y'know, Crimpshrine and Corrupted Morals, another out of print one, I might say. But, David was the one who got us on Lookout. When he asked us to do an album on lookout, Lawrence had never even heard us before. He'd heard of us, but didn't even know what we sounded like. He trusted David's judgment. So, anyhow, they had a falling out, probably about a year later or two years later. David left and didn't want to have anything to do with Lookout. Hence, a lot of the releases he spearheaded, except for Op Ivy, went out of print. Plaid Retina, Stikky, Corrupted Morals. **D:** Neurosis. **M:** What? **D:** The best Neurosis record. **L:** No, I just bought a whole bunch. I bought like 10, its not out of print. **M:** Aberration? **L:** Yeah. **M:** The 7" **L:** yeah! **C:** Well, they're popular now, so it came back in print. **L:** I guess so. **C:** Anyhow, the Stikky album sold and went away. It was actually pressed on Manic Ears, which was a label in the U.K.. They did a lot of stuff like ENT/Chaos UK split and stuff like that. We were happy about it. We sent them the stuff to license to them. A year later, they sent us 10 copies and a whole lotta nothing. I've never seen it anywhere. Supposedly, there's 2000 Lookout pressings and probably about 2000 Manic Ears ones. The only reason I've even seen a Manic Ears one is because they sent it to us. It has an orange cover instead of a yellow one. There's a little bit of trivia. So Lost and Found... **M:** We're giving way to much props to Lost and Found in this interview. **C:** Yeah, people will be like "who is this Lost and Found? I wonder if they have a catalog" **M:** Don't support Lost and Found. They're killing Hardcore. They're total bootleggers. **C:** They bootleg everything. They get no permission. They're raping the scene. **M:** Yeah, 15 bucks for a 5 song CD of some old Boston band from'81. He's just cashing in. He doesn't care. **C:** Down with Lost and Found. When we go over there, boy howdy... **M:** That kraut's gonna pay! **C:** Well, nothing will happen, but boy, will we be angry. Anyhow, shall we go into the Max stuff? **M:** Ohhhhh I don't know. **C:** So Max, why are you so darn tired? Is it 'cause you're straight edge? **M:** No, it's because I've been listening to fuckin' Sheep Squeeze all night. I'm burnt!

Hirax Max, Blasted in Epicenter - July 3, 1996
Photo by Super Urine Monkey

L: So what do you think of Plutocracy getting all big and stuff?
M: Um, I don't know about that "big" word. I don't know. It's totally weird. We had this guy write us and say he wanted to do a CD of everything that we did. I totally tripped out on that because when we recorded all that stuff, there was really no market for it. Nobody cared about it. It's cool now. Its cool that its finally getting released, its getting some respect and stuff. Maybe more than it actually deserves. It was just too bad that it wasn't around when we were around, because we probably could have done more shows and probably felt better about the band. There was only a minute amount of people who supported us, especially locally.

L: You guys actually played those pay to play places right?
M: Twice. The 2nd time me and Kindred totally got jumped by the bouncers at the Omni after an Immortal Fate/Exhumed/Plutocracy show. We got totally worked by these guys. **C:** Thank god the Omni went down. **L:** For what? **M:** The bouncers were heckling this girl who is now the wife of Pat form Immortal Fate. She was pregnant at the time with their first child and they kept calling her a fat bitch. Finally at the end of the night they were pestering her 'cause she had this video camera and they were asking her if she had

the rights and stuff. She was like, "I don't need this shit". So they said "Hey, go on a diet you fat bitch". She got in their face and they actually pushed her to the ground, not knowing that she was pregnant. So, one thing led to another after that. Words were said, fists were flung. Then it was like a mass stampede to get outside. I actually got knocked out cold in the middle of the street with traffic coming. When I woke up both sides of traffic were stopped with their headlights on me, with some stoners going "Whoooaa, are you OK? That guy got you pretty bad." **D:** "You better hit the bong quick" **M:** "You need some Yngwie Malmsteen, bra'" **C:** "You won't feel anything in a second" **M:** "Come over to the Trans Am bra'". I don't know. **C:** All the feathered hair and huge plastic combs in the back pocket... **M:** You know what was really weird about that, though? Immortal Fate wanted to get us on the bill so bad that they pushed the Omni into making us the only band that didn't have to sell tickets. They were the only one's who cared that much about it, y'know. It was totally cool. We made this agreement. We said if we return every ticket that they gave us, we don't have to pay for...there was no guaranteed amount for us. There was no way we were gonna do that. We did that once. At the Stone back in the day. Like '88 or '89. It was the biggest load of shit.

Max - Live at Gilman September 6, 1996 - photo by Super Urine Monkey

L: That was cool that you didn't have to pay. I know Exhumed had to pay like $800 for a show when they did that.
M: That's what Immortal Fate did. They kept getting on Napalm Death bills and Carcass bills and everything. And it was 450 bucks. Every time they played. Out of their own pocket, not including tickets they sold. I was thinking, $450? I put out 7"s for $450. They had demos and stuff. They could have had 7" out of all that stuff **C:** No Use For A Name did that once. We played a Dickies show in about 1988. We had half the tickets and we said "Oh, the guy with the money for these unsold tickets is coming later". So we played, and then just left. We actually got out of it. **M:** I'm surprised they didn't sue you. Like there was a contract or anything. **C:** "Yeah, right like we're gonna give you 200 bucks". We played and it was a terrible show anyway, and we just left and never played there again, thank god.

L: So what is this tape you brought?
M: Its me and Steve from Assuck, when they came out on their last tour. They played at Gilman and Epicenter and stuff. We went in and in one day, went into Gorilla Euphonics and did two songs of a Slayer tribute and two songs of an old Swedish GBG type project **C:** Now, Max, I have a question. **M:** No, you don't even have a right to a question. I know its gonna be about 7 seconds, man. **C:** Is there a reason why the initials are B.O.D.? So it can be like S.O.D. and M.O.D.? **M:** No. You know what it is? B.O.D. - Bombs of Death. A Hirax song. **C:** What? **M:** Its a Hirax Song. **C:** I know what it was! You were Legion of Doom fans. It was L.O.D.! **M:** L.O.D., B.O.D. Its crazy. I never thought of how many bands had O.D. in their name. Adrenaline O.D.. **C:** A.O.D., F.O.D... **M:** Flag of Democracy, yeah! **C:** We could go through the whole alphabet! **M:** Yeah, but the 2 first songs are like total metal. The last 2 songs are a different singer. Its like Mob 47, Anticimex kind of... **C:** Yeah, that's the stuff. **M:** But you shouldn't play too much of it. The first song, if anybody likes Slayer out there, especially Reign in Blood, is a very desperate attempt of people into hardcore trying to play metal. If anybody is out there, especially 15 year old girls who still have this number, you can call. Just kidding mom!

(So, she plays B.O.D and then some Plutocracy...)

L: We just heard a track from Plutocracy, Max's former band. We heard "Jailed". Wait, no.
M: Actually, the labels are backwards. Another sloppy classic job by Alberti Pressing. So that was "Class Tension" and then it went into Dan saying something about Billy in jail or something, I don't know. No, what was that? "Miser" or something. Those songs are actually becoming prehistoric for me. **L:** I've played this a zillion times and I never knew it was backwards! All this time I've been back announcing it wrong I guess. **C:** You've been singing to the wrong songs. **M:** That's fine, Man. Its gonna be pressed on CD. A 70 minute CD. Its gonna have live, unreleased tracks. Its gonna have the split 7" w/Discordance Axis. Its gonna have the "Progress" 5 song demo. Its gonna have the album. Its gonna have 2 unreleased songs. All this stuff, so... **D:** Does it have "Kill Adam Curry" on it? **M:** No, it doesn't have that. That'll never be released. That's like Bart's favorite song. **L:** When's that coming out, do you know? **M:** Its out. Actually, the U.S. Post Office has lost it. Its lost in the mail. They sent a slip to the label saying "Please describe what was in the package. We think we've lost the package. We'll cut you a check for $600 if we can't find it." So there's a hundred fifty CDs somewhere in Richmond. In the U.S. Postal Service Warehouse. But, hey, Vaccum's got it. Look in MRR, Vacuum's got it. I haven't even seen it yet. I don't even know what it looks like and I haven't heard it yet or nothing. Its been out for like a month. We're selling it for real cheap. Like $7.

L: So we heard B.O.D. before that. How long were you in B.O.D.?
M: Like a day. I called Steve up and I said, "Hey, man, do you really like Slayer?". He said "Yeah". So I said "Let's do a band when you come out". He said "Cool. What's the name of the band?". So I was looking at a Hirax record. I was like, "Hell, B.O.D. Bombs of Death". He said "Cool. Write Lyrics, OK?". So he shows up. Assuck plays. Spazz, Assuck and Assfort play. He comes over and spends the night. So I show him the lyrics and he totally rejects them. These were the most Satanic radest... **D:** They were awesome! **M:** They were totally about like Goat Hoofs and so he totally rejected them. **D:** Tell them the song titles... **M:** "Chalice of Blood"? No, it wasn't "Chalice of Blood". That's a Forbidden song. I can't remember. But, in the studio, this guy from a band called Locust, he wrote like all political lyrics. Totally like Assuck. It

was like Thesaurical... you have to like look at a dictionary to understand. **C:** Thesaurus Core. **M:** Yeah, ThesaurusCore! But, yeah. That was only a day. The guy from Locust sang on that, too.

L: So, were you in any other bands before?
M: I was in a band called The Demented that sounded like D.R.I.. Then I was in a band called Procrastination. That was like Oxnard meets D.R.I. Like R.K.L, Ill Repute meets D.R.I.. That was like sixth seventh grade. Then Backslide was freshman year. That was '87. Then Pluto started in '88 and went to Ninety... When was the first Fiesta Grande? **C:** '93. **M:** '93. **C:** The first band to ever play at Fiesta Grande! **D:** Yeah. **M:** I never even thought of that. **D:** She wasn't there. You missed out! **L:** I was only into punk in the '80s. I was still anti-metal, y'know? Probably because my brother was all metal. **M:** Metal? Who you callin' metal? **L:** I mean I didn't like any sort of death metal or anything like that. I missed all the Plutocracy shows. Actually, I saw one. When you guys played with Sleep and 976. **M:** Yeah, I set that show up. **D:** At Italo's? **L:** Yeah. **M:** Its crazy. Y'know hella people were at that show that say that was the only show they ever saw. All these dudes from San Mateo, like B Street, were like "Dude, the only time I ever saw Pluto was down at Italo's". Props to Radioactive Lunch. **L:** I've heard all these stories that Kindred was totally crazy at Pluto shows. There were fights... **M:** Nah, he wasn't too crazy. If there is a mic around that guy, let me tell you, there's not going to be any dead air at all. **D:** It was totally different. There were no bands that sounded like that at all. **M:** No, but it was also the whole band I think the whole thing was original. Nobody to this day is going to sound like it... **D:** No one. They were setting standards that... **M:** Damn! You're making me blush, Dan. **D:** No, for real! You listen to that split with D.A., man and that's like, whew! When they recorded that, there was no other bands doing that. **M:** Especially in this area. **D:** Yeah, especially in this area. **M:** In this area, it was dead. There was grindcore/deathmetal coming up, but there was no just straight hardcore. There was even crust bands coming up, but I don't know. I don't know if that really equates with the same kind of music. It was straight grindcore. **C:** Grindcore? Grind. Ech Ech. **D:** I think its nap time. **M:** Its total nap time. I'm going to go home and sleep on my big bed that's shaped like an X.

L: I wanted to ask you about ETO. You guys have the 7" on Bovine that just came out, the split with Taste of Fear...
M: Yeah, and we did a 7" on Hemmorhage, and I put out a split ETO/No Less demo 7" before I actually sang in the band. Its crazy, man. That was like in '93 when all that stuff was recorded and I'm getting all these orders for it now. Like 3 years after the fact. Its crazy how big this music is getting. **C:** Didn't you do like 400 and like... **M:** Nothing sold. Nothing. I put out ads in the mail. I contacted all these distros and they were like "oh, we'll just take 5". And now there's all these people like "We want 50!" and now I don't have it. **C:** "Gimme 300 on consignment". **M:** That consignment thing's gotta go. I need money now. **L:** So you don't play drums in ETO, you just do vocals? **M:** Yeah, I just sing. **L:** Jerry's pretty amazing. **M:** Yeah, totally, man. Wait 'til the 976 album comes out. If it comes out. I'm telling you, I got money in my record label right now. If for any reason McGuire can't put it out or anything. Dude, I've got 600, 700 bucks. I can like complete the thing, I can sell the thing. Its gotta get out because theres gonna be a 500 pressing in the beginning. Its the best stuff 976 did. Back in the day, it was 976, Pluto and Immortal Fate that were playing the kind of music that's pretty aggressive, like really fast hardcore. They recorded an album before they broke up, that is so damn good. **D:** There's test pressings that actually exist. **M:** But there's been test pressings for a year, man! **C:** There were test pressings of the Plutocracy album for 3 years. **M:** Yeah, and they sat at Alberti for 3 years collecting dust. So, yeah he was in that band. He ruled on drums in that band. He was in brother's Jib, ruled on that. ETO ruled. **C:** It still does! **M:** Yeah, Jerry's a good drummer. Jerry's a hella good drummer. **L:** So do you have any other releases coming out with ETO? **M:** Oh god... **C:** 625! **M:** Well, we got the Same Day compilation with Spazz, Agents of Satan, No Less, Slobber, Apt. 213, Capitalist Casualties, some other bands. Benumb, Lack of Interest. That's gonna come out on Same Day & 625. Its a 12" comp. Each bands gonna do 2 and half minutes. But ETO's got the last studio stuff that we did. We don't have a practice space. Anybody out there who's got a practice space. Like a shed or something, man. Swear to god! ETO needs a practice space, so if anybody could help out... **C:** 15 year old girls who have a living room that they don't mind sharing with ETO...

L: Actually, we talked a lot about Slap A Ham, but we didn't talk too much about 625. Maybe since you live around here, you could come back and we could do a 625 special.
C: A 625 Showcase! **M:** I'm telling you, 625 ain't all that much. **D:** Its bigger that a record label, man. **C:** Its more than just a record label. **M:** Yeah, its friends. **C:** Its so much more. **L:** Wasn't it like a graffiti crew at first? **M:** Yeah. **D:** It is. **M:** The only thing I want to say about that is that like all my releases pretty much so far have just been trying to document the kind of growing scene that's happening right now. I'm trying to give all the bands that are just starting out with demos and stuff, trying to get it on vinyl because people hardly buy tapes anymore... **C:** Whoops, you're in trouble for saying that now. You're gonna get like the worst stuff ever. The worst. From like the pits. **M:** I don't mind. Send me blank tapes. Preferably TDK D-90s. If your band bites, I can record over it. **C:** Yeah, don't pop the tabs on it. **M:** Yeah, I already did that with.. well, I'm not going to say the band's name. Somebody from Connecticut, though. But, yeah, I've just been trying to help out. I don't have too much money, but its growing. So, start a band. If you guys play some pretty aggressive hardcore, if

you've got some heavy stuff, drop me a tape. We're always down to do shows or whatever, 'cause its all about helping each other out. Helping to get other people shows. Helping to sell other stuff. Somebody does a radio show, like up here. Somebody does another radio show. Somebody does a magazine. Somebody is in a band. Somebody sets up shows. Somebody's got connections. Its all a big network. So come out to the shows, support all the bands. Buy the Agents of Satan record. Its in the 2nd pressing. There's 200 on red vinyl. Super collector. C: That is sick! I haven't even got that. M: I'm hoarding them. Actually, they're going to this guy in Germany. C: That Agents of Satan record is sick. S-I-C-K.

L: Well, we're about finished here. I just wanted to ask Dan about 36 Crazy Fists...
D: I did 3, man, but my computer broke. I was going to do the other one yesterday, but... C: The rest are all going to be hand copied. D: I have so much stuff for it, but I just need to find somebody who could let me come over to their house and type it on their computer for a minute. 'Cause I got it. I got everything. I want to keep doing it for free. Just send me a self addressed stamped envelope. If you don't send one, though. C: You've had it. D: I ain't just going to flow you one. You know, I'm paying for the sheet of paper, I'm not going to pay for your stamp, too. C: Your mom's gettin' heat. D: But if anybody is listening and you care, and you have pens or pencils or typewriters. Or those little things that you like press the button... C: An etch-a-sketch? D: No, those blue tab things that you put on lunch boxes... C: A label maker? D: Yeah, so bust out with your label maker and copy this down. PO Box 610112, Redwood City, CA. 94061-0112. And that's also the Spazz address. C: If you're writing to Spazz, its to Dan. D: Yeah, don't write to Max at that address, or Chris at that address. Chris does Slap-A-Ham, write to there. M: Any 15 year old girls who wanna write... No, get this, man. I got 5 releases, I got more releases coming out. If you liked what you heard tonight, there's a whole scene brewing, bands are better that are coming up and got 7"s coming out. Write 625 Productions PO Box 1239 Menlo Park, CA 94026-1239. I'll send you info, I'll send you flyers of upcoming shows and just tell you what's going on. Probably a photocopy of 36 Crazy Fists, 'cause that's got all the info on what's happening in the west bay, Chestnut crew. 'Cause that's what it is, one big chestnut. Roasting on an open fire. D: If you got stuff for to the 'zine, just send it in, 'cause its not just west bay, its like everywhere C: Its every bay. D: Its west bay... C: Its our bay. M: Its west bay, north bay, south bay, and *gasp* east bay. D: West bay is like the core of it. If you send me something and its good, maybe I'll hit you up in the magazine. Just maybe. C: Its all about those crazy fists. D: If you slip like a Grant inside the 7", yeah, I'll mention that thing. Maybe a sentence.

L: Well, I think this thing is well over. Thanks to Spazz: Chris, Max and Dan for coming down.
C: Thank you Princess Leia. Thank you Chewbacca. D: We came down from the Degobah system. L: No, really thanks for bringing up all your rare stuff and performing live. .. C: Hey, you still have my tape! Are you trying to steal my tape of rare stuff? L: No, I wanted to end the show by playing Bjorn Baby Bjorn.. C: I think next is Duh. L: Oh, well that's cool. C: Oh no! This is like Duh, live, from the infamous Whiskey show where we played with L7 and Greg, the singer, got arrested. All sorts of madcap antics happened and everybody hated us. L: do you guys have any shows coming up, Spazz? C: No. D: Yeah. Oh, Max left. Sometime in July we're playing at Epicenter with Fall Silent and Gehenna. I think its the 3rd. C: Look in the list. The list has everything. You're one stop shopping place for Spazz shows. L: Well, thanks again, Spazz, for this wonderful Mayhem special. C: Thank you, KFJC. D: We love Mayhem, they're our favorite Black Metal band.
(So, she plays the tape, only forgetting that Max's tape is in there, not Chris's. So...)

L: Well, I guess that wasn't Duh.
C: That wasn't Duh. That wasn't from the infamous show. It was so infamous it wasn't even us! We'll hear it next time. We'll do it on our next 12 hour Special that we do in June or something. L: We'll do a Slap-A-Ham thing and maybe play Duh. C: Oh, Okay. L: Well thank you again Chris, and congratulations on your marriage this month. C: Thank you. When are you getting married? You're getting married, too. L: In July. C: Oh. We're kind of like Regis and Cathy right now. L: Wait, you're getting married in Golden Gate Park. C: Shhh... Let's tell everybody where and when... L: The whole bay area's going to go to your wedding. C: Everybody crash my wedding. I'll punch you. L: So is Spazz going to play at your wedding? C: Nnnnnnnnnnnnnno. L: I was just going to ask you about Stikky. Chris Wilder went into Inka Inka, right? C: No. Todd Wilder was in Inka Inka. And he still is. And they're very popular and they play all over the place and they're a great reggae band. Todd Wilder. The drummer from Stikky is now the singer of Inka Inka. So, next time Inka Inka plays, and there's all these frat boys, yell "Jahovah's guys!" or something like that between songs. He'll do a double take. Chris Wilder ended up in MDC. He's not in it anymore. He was in it for about 4 years. So there you go. L: Are you still in contact with those guys? C: Oh, yeah. I see them all the time. L: Is there any chance of a Stikky reunion show? C: Well, we were actually talking about doing that as like a pre-wedding sort of thing... L: WOW! I'm going to go to Golden Gate Park every day in the month of May... C: Don't get your panites in an uproar because... it wasn't going to be at the wedding, but like a week before. But, it fell through because Inka Inka is playing. Maybe someday. It'll probably happen someday, a little impromptu reunion. L: Wow, I can't wait for that. Well, thanks a lot. C: Thank you. D: You're still on the air!?!

(and thus she finally signed off. What have we learned about Spazz? Anything useful? I think not.)

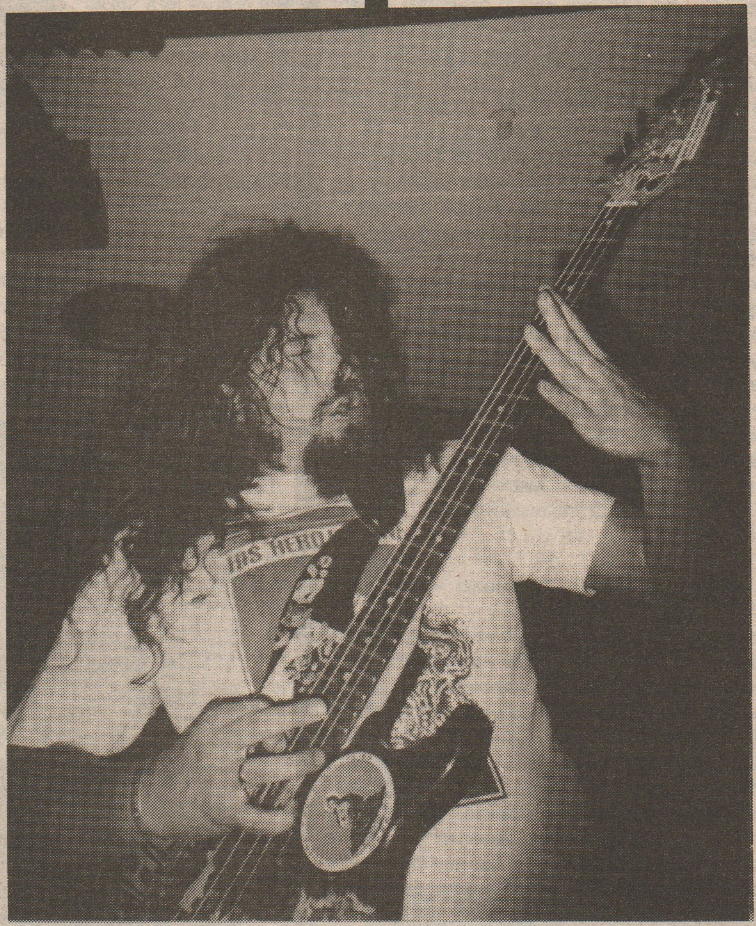
I don't have any clue what "West Bay Super Lucha" means or why Chris is "L'Dopa". This is Spazz at Trainwreck, fresh after a groovy session. Not sure if its from when they recorded for the Toast split or the Monster X split - *photo by Trainwreck Tom*

MAN IS THE BASTARD

ARE YOU?

by Admiral Andrew

Man is the Bastard need no introduction, they are probably one of the most original H.C./Punk bands around today. By their brilliant musicianship, you can tell they don't monkey around. I interviewed Kenyon at 4:30am on June 9, 1996, after they fucking destroyed CBGB's in NYC. - Photos by Super Urine Monkey



<u>AA:</u> Give me an evolution of Man is the Bastard from the beginning to the way it is now.

<u>K:</u> The easiest way to describe it is through the roots of Man is the Bastard in Neanderthal. They wanted to expand Neanderthal, so they did Charred Remains. Actually, the difference of the line up was that it was basically the band PHC, with Shawn Connell, the drummer's brother, being the guitarist. That cat couldn't swing and they still wanted to be able to do it live. So they brought in Barnes, who was originally doing guitar, and then brought me in on bass.

<u>AA:</u> Where were you from? Were you in any other bands?

<u>K:</u> I was actually from the same scene in Pomona, basically. There's this punk rock shop called "Toxic Shock" or whatever, that used to be in Pomona, and that's actually where I originally met all of them back in like '84 or '85. Originally, I was in a Venom/Celtic Frost cover band. We were playing a long time ago with Pillsbury Hard Core. So I knew them from way back. We used to practice in the same band room and I was in this prog band called Atavism of Twilight. We were playing next door to them, and they said "why don't you come over and just jam with two bassists and we'll see how it sounds". And I was already way into that style of progressive with full chords and all that shit.

<u>AA:</u> How would you describe your sound to someone who's never heard you before?

<u>K:</u> I just usually tell people that its hard for me to use adjectives or adverbs that describe things in any way. I could say "oh, its good". I try to tell people that its just fuckin' aggro, its kinda harsh, or not easy listening. Non escapist music to conflict by. Before it was "Fighting Music". I just called it "Non Escapist" because its not the kind of music you can listen to and feel like, "Oh, now I'm relieved", you know?

<u>AA:</u> So, does Man is the Bastard have a specific ideology?

<u>K:</u> Yeah, the ideology is that every issue that's ever been taken on by a punk band, for us, is easily seen as...(There's a brief interruption here before Kenyon gets back to his point)... The basic ideology is that any issue that can be taken up, whether its animal abuse or spousal abuse or any of these problems, that every problem we have in this world today stems from one root. Its a thing within each person. Most likely its because they are actually animals, and animals don't have any control over themselves. Like 99% of the shit that human beings do all day is animal shit, its primate shit, just to cover it up or whatever. We just found that every problem that we've ever seen in the history of time all stems from this same root. It always works on the extremity of ego-centrism. "I'm fuckin' important" or...

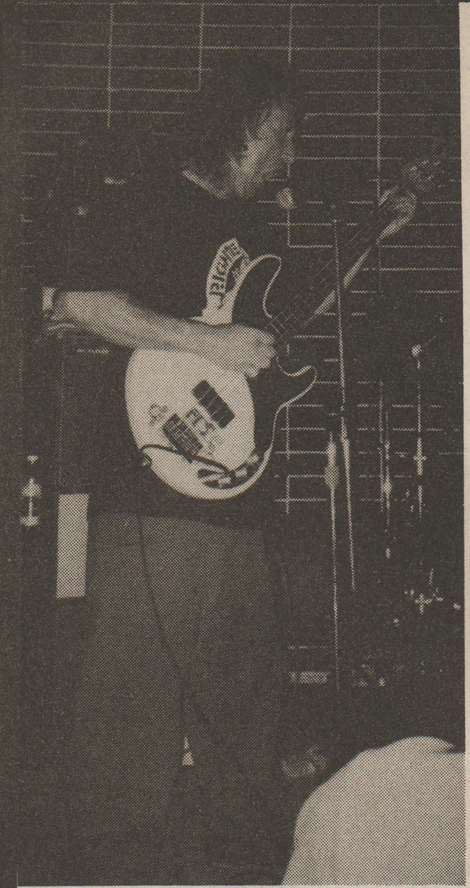
<u>AA:</u> ...that man is more important than animals and trees... <u>K:</u> Its that exact kind of thought that spawned the whole thing. To give a quick example why I do this is that one of the ideologies is that we accept certain parts of Christianity. People might just throw it out, as a whole, but for us, there's some truth there. There are ways of dogma, of what's happening. If you look at the way Judaism is, along with Christianity, in the way they describe sin in the world, they describe a time when Lucifer was supposed to be the greatest angel of God, and was giving all this gifts. They say that Lucifer, who became Satan, and who is the king of all sin, the root of all sin, meaning the root of anything negative that could ever go on, they say his first sin was looking away from God as a whole, and looking upon himself as important. They're trying to tell you, if you look deeper into the story, that, if this is the king of sin, and he is the root of all sin and his first sin was looking to himself, they're trying to tell you where all sin comes from.

<u>AA:</u> The name "Man is the Bastard" is pretty interesting, and I've come up with a little philosophy on what it means. I think it means that men, in general, are bastards, and that good people in the world, people like us, people who care about things, strive not to be the bastard, yet we are. You know what I mean?

<u>K:</u> That's the exact point. The point is that we <u>are</u>.

<u>AA:</u> There was a show on TV a couple of months ago, about the elephant you were talking about, called "When Animals Attack". Did you see that? Wasn't that the most incredible thing you've ever seen?

<u>K:</u> It was the best thing, yeah. I had to really lay judgement on myself because I found with each one, I was just laughing hysterically.



I didn't want anything bad to happen to these people, but every one of those things was a real example of that kind of ignorance, you know? **AA:** I couldn't believe the network would show that. Just for ratings, you know? **K:** Karate Bear busted me up bad. You know how homeboy was all "Ha! Haya!!", trying to chop the bear. The bear was all "Fuck you!". What the beautiful thing about that was almost the last statement said by anyone other than the host was the animal rights cat. He was saying that it's inevitable that its gonna happen. Its your fault if it happens. It was a good ending to the show as a way to enlighten everybody as to what happens if you screw with animals. Anything that gets out to the people that is ... it depends on how it goes out... but if it has to go out like that for them to understand it that way, for them to pick up on something, I guess it kind of complicates things.

AA: I know you have some CD-ROMs out. I'm not into computers, but...
K: No, that's not what it is its... **AA:** A Web Page? **K:** Well, yeah, we have a web page. I'll have to find out what the address is. This one cat that's down with us, named Nelson... (more interruption). This cat Nelson is, in a way, is one of the silent members that's kind of been down with us since the beginning. He did the original inserts to the Aunt Mary split. (The tape paused here, due to some interruption). So where were we? **AA:** Computers, technology. **K:** Well, I own a computer but I don't have it hooked up to the net. I'm one of those people that's like "oh, I have a computer". A computer's great if I have to do like a graphic layout or type something up. There's ways where the net can be beneficial, and there's ways that it sucks.

(Wood steps in and takes Kenyon away to load the van - Andy takes over)

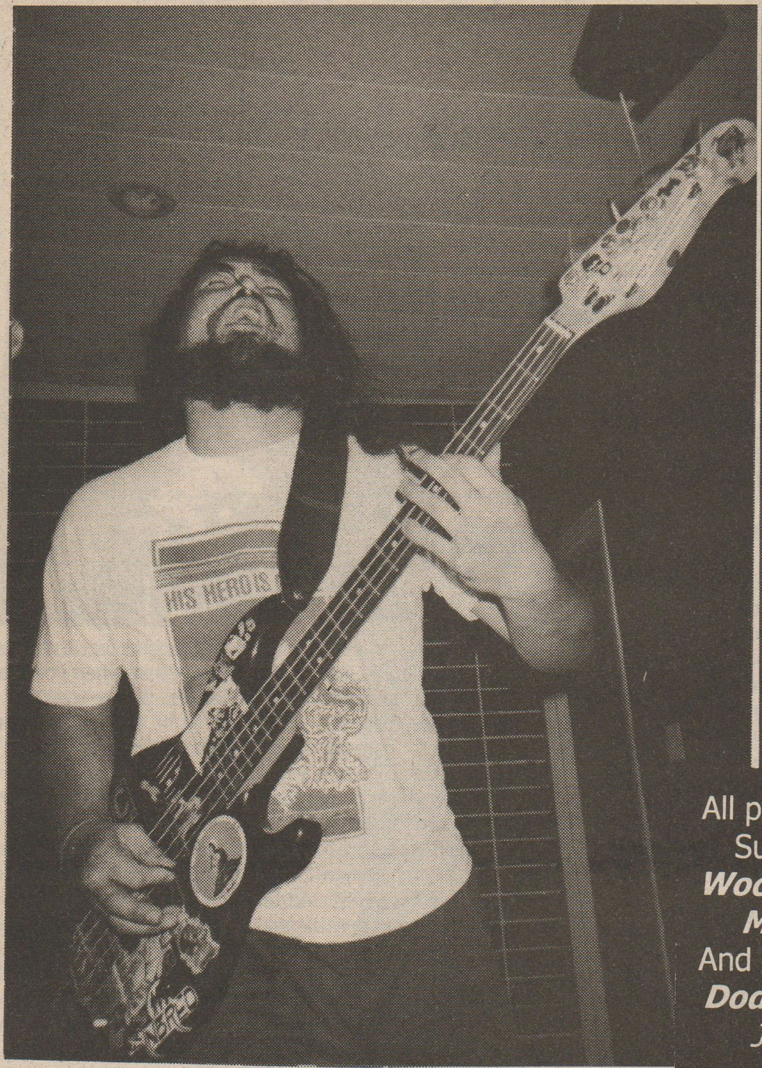
AA: So how did you come to be in the band?
AB: Basically we used to play together, Man is the Bastard and No Comment, all the time. Then No Comment just basically stopped playing. I just called Eric and said "Hey, if you ever know anybody who needs a vocalist, along the lines of hardcore stuff, hook me up". He always talked about doing something, let me come on and sing, while I was in No Comment, but years went by before anything happened. "Oh sure one day you'll come in and do a song". So one day they said "Here, do 3 or 4 songs". **AA:** On the split with Capitalist? **AB:** Yeah, and that went on to another song, and then another album, and I was just like the guest that never left. They never said "OK, you're part of it", but it became apparent that I was. Its very beneficial, because when I met up with these cats, I had been through this life change, with my lifestyle. I'm vegetarian, well, vegan now. Its just this tripped out Buddha study. I hooked up with these guys that were actually sending out messages of interesting and enlightening subjects. I thought that this was very auspicious that I was given a chance to sing with these guys. My whole focus, what I'm trying to do, is benefit this for everybody. There's just so much suffering out there, if I'm constantly caught up in my own trip, I'm just like everyone else in this world who're caught up in their own trip, too. Hopefully I can do something to help, whether it be through the message, the music or anything you can do on your own personal level just to help.

(Another shuffle of personnel on van duty - Kenyon returns)

AA: I wanted to ask you about government conspiracies, and how you feel about UFOs and shit...
K: Well, I don't have enough information to really comment about UFOs, but I definitely think there's a chance that there could be. I mean, something like Hangar 18, or shit like that, it doesn't surprise me at all. People have to realize that the function of that apparatus is depended on to be perceived that way. They keep secrecy in so many ways. The thing is that when you start speaking out, like certain people do, on those issues, people start to say "Oh, you're a conspiracy theorist" or "You're full of shit". I've heard certain people like Noam Chomsky, or other people like that, express it in a really powerful way. They say "How do you see this as a conspiracy?" Basically, these corporations are out to make bread and will do absolutely anything they have to, to make bread. When you have those big interests and when bread supplies the whole political system, the political system is completely whored out to the bread. Not even to say it in such a rudimentary way, and take out the complexities of the situation, but that is, cut and dry, the way it goes. If corporations own broadcasting then they own the government. Just with that kind of monetary influence. How can you see that as out of the ordinary at all? They're just doing everything they can to expand their financial space. That's what I was trying to get at before about the web. They've been creating the web for a long fuckin' time. If anybody wants to get hip...you know? I'm one of those people that looks back and says, OK, every President since number one has been a fuckin' mason. If you know what the fuckin' masons are about and where they're coming from... you know. Its all a bunch of heavy cats in one organization sitting around a table discussing what they're gonna do to the world.

AA: What's the record "The Power of Hash" have to do with assassins and stuff?
K: Well, the assassin thing being hooked to hash is, in the primary part of it, that substance in the law is oppressed. Hash is one of those heavy things, you know. I think that if anything can be used responsibly in a way, because I know people that just sit around and smoke, and they don't doing anything, and that's fuckin' bad. Just like with any drug, or just like with any thing, you can get too much of one thing. We've discovered times when it does... the opening effect is the power of hash. We've subjected different people to it. They kind of say "Wow, the power of hash. That's interesting". So we gave them hash and had them sit through one of our performances and they came back to us and said "I understand".

AA: So when you play live, do you want people to understand, or do you just want them to have a good time hearing the music?
K: I want them to get the point. But, I realize that's a far out dream to hope that everybody's gonna get the point. **AA:** Well, if one person leaves getting the point, then it was worthwhile... **K:** Yeah!! **AA:** We got the point and we waited around to talk to you. **K:** That's absolutely the point. I'm a firm believer that there's never gonna be such a thing ever on this Earth as 100%



All photos taken in Goleta on July 20, 1996 by Super Urine Monkey **EXCEPT** for below - ***Wood & Barnes with double neck guitar/ Mandolin*** - *photo by Justine deMetrick.* And opposite page, middle - ***Kenyon & Chris Dodge at Slap-A-Ham Fiesta Grande # 4*** *Jan 6, 1996 - photo by Paul Ascevedo.*

EMO

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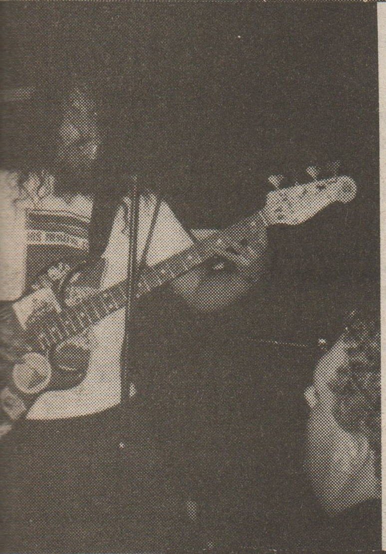
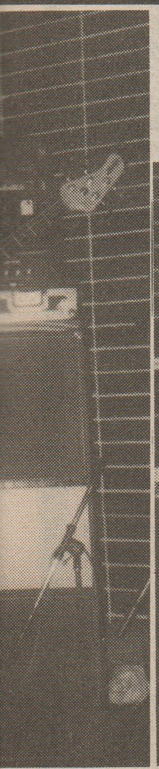
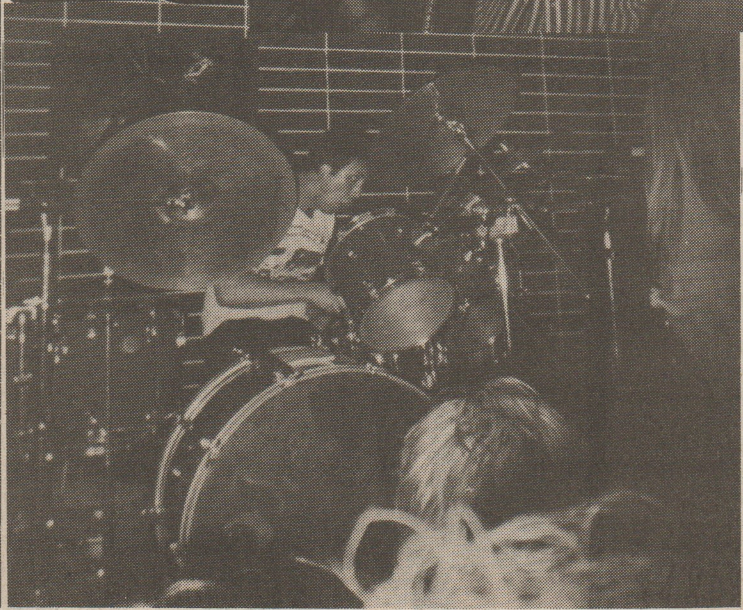


enlightenment. Whether you want to call it a bell curve or whatever, enlightenment, or people being hip, is a very small percentage. I wish it could be otherwise, and I know I can do things to make it expand. In Minneapolis, for example: It was a cool show, the people were down for it, people were into it, some people were already aware and some people were down to drink. You know, just drink and go to a show. To them it is escapism or a social bond. I don't want to be like, "You kids stop dancing! We want you to have an educational experience. Everybody sit on the floor and listen to me!". We've always wanted the two experiences to come in as one. While you're grooving to the music, while the whole thing is happening, there's this kind of bringing together of the concept and the whole thing. The music has always been to portray the concept.

AA: Going along with that concept, do you think your graphic style is on that level? I mean, all your records pretty much have the same motif. Do you want it to be black and white so its like, "Here, look, fuckin' see it! Read what we're saying!"
K: Yeah, that's why there haven't been any pictures or anything. AA: Its unique. There's a whole bunch of white space in the middle. Its just the printed material, and you gotta read it. And its bold. K: Yeah, I guess we've tried to keep that element stark and every element stripped down, except for the elements that are really supposed to come out. Everything is supposed to be just really matter of fact.

AA: As far as the music goes, on the surface, its kind of noisy, but then if you know a little bit about music, there's a lot of subtleties going on, a lot of tonality. Do you think people pick up on that?

K: I think that some do. The greatest compliments have come from other musicians. People in other bands will say, "I appreciate that you took it beyond, to another level". That's kind of been part of the intention, to try to really come across in a way that is not only rhythmically and conceptually satisfying, but musically as well. We're probably one of those

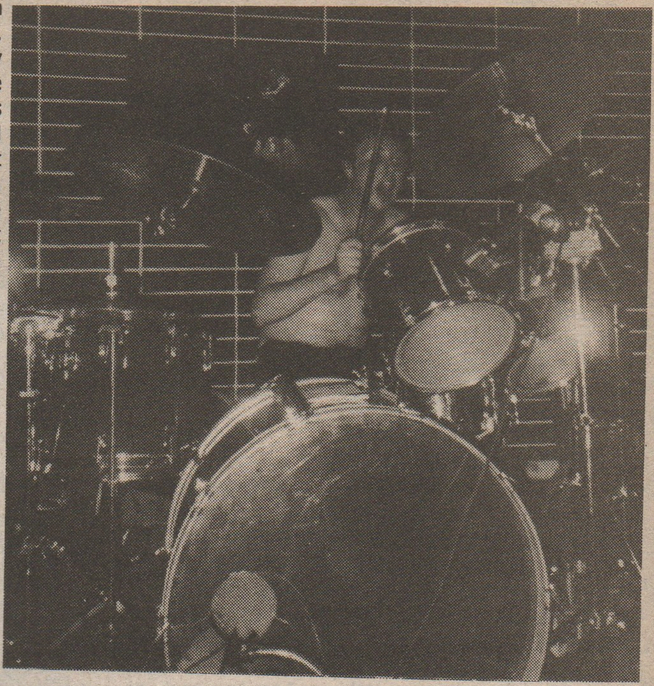
bands that might take a lot more chances, but the problem is to stay in touch with who is listening to you. We've all known of so many bands that have started off a certain way, and you get way into them, and then at a certain point they just like... they wanted to change musicians, which is totally cool, but they change in such a way that they lost whatever it was that you got into them for. That's the thing that we've been trying to avoid. It's riding a line between progressing and being limited.

AA: Is that where the noise comes in? Do you want to try to do different stuff, trying to keep a mix of things?
K: The noise is one aspect of it. There's this other bizarre side project we have called Bastard Lounge. Man is the Bastard is the central focus, Bastard Noise is more into the ambient realm, and Bastard Lounge is completely musical. Its just keyboard, bass, drum, and guitar. Its not rock. There's a lot of heavy guitar work. We do full on jazz. We cover Tom Jones. It was this vehicle to take it into... it was a medium where people could groove and have a good time and actually relax. For us, Man is the Bastard is the central focus. Bastard Noise is like a sonic representation of *xxxx* (*he made a noise*). This (*Bastard Lounge)* is a sonic representation about everything that's nice about living.

AA: I know everybody talks about how great Man is the Bastard is live. Having just witnessed it, I agree. What do you like better? Do you like playing live better, or do you like your recorded material?
K: I like playing live better. I mean, because of the exchange. The records are nice to work on and all that. But the way the exchange works... I believe that most of the time, our best live shows are when people are down for it.

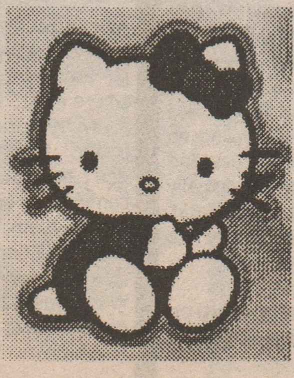
AA: What do you do when you're not doing Man is the Bastard?
K: Go to school... read a lot. It takes so much of the time and

concentration. Having the other project and then having school. When all those things are flowing full blast, the way I want them to be, I end up with this non stop schedule. To put it easily, I know where Man is the Bastard is right now, and I don't exactly know how long we'll go. Who knows how long anything will go? But, I have might sights set on doing more work, but in a different medium. I have my sights set on being an infiltrator. I got that from Frank Zappa, basically. He was saying that there's different kinds of work you can do to subvert the monster. Sometimes the easiest thing to do is tear something down or beat somebody up. He said if you really want this thing to change, you really want it to go down, you should actually go inside of it and get the respect of the people. Its not that they're wicked or really twisted. Most of them have just been fed lies. There really are cat's they say "Hey, you know, if we feed everybody this certain line, then they'll think its true". Most people walk around with this list of things and are like "this is fact!". Yet they've never looked into any of it. I guess what I'm talking about is on a real level, to where I can talk to old people or talk to children. Anybody. Just where I can start relating and going into it. I know within our community I can speak a certain message and I know I can relate, but it goes down to the majority of the work I want to do has to do with other people. As an example: Ben of Econochrist went from being in a band to being a youth counselor. From what I hear, Amy of Nausea is studying medicine, 'cause she wants to practice medicine. I think that's the next stage. Martin of Los Crudos teaches kids. That, to me, is the beautiful next level.



AA: Tell me some goofy shit about Man is the Bastard that nobody would normally know.

K: Goofy shit? **AA:** Yeah! **K:** We're cross dressers!! No... **AA:** Seriously, from that one area in California comes Captain Beefheart, Frank Zappa, you guys... do you think its ingrained in the culture that these crazy and creative people come from out there? **K:** Its a pretty fucked up area, yeah. People can say that New York City is fucked up in a certain way. I think LA is way more fucked up. Where we live, Pomona, was voted 3 years running as, per capita, the highest stress city in the world. They attributed it to the highest concentration of smog in America. **AA:** So you guys aren't from Claremont? **K:** Well, I was born and raised in Pomona. We've on and off lived in Claremont. Its so close. They're right on top of one another. Pomona has got some fucked up areas, like in Menace II Society... **AA:** That was in Pomona? I thought it was South Central. **K:** Well, its about South Central, but it might as well be Pomona...



AA: Speaking of movies, if there was a Man is the Bastard movie, who would be in it?

K: Let's see, uh...Jm J. Bulloch... I'd want Vic Tayback to play Shekie and shit like that. I'd like Norman Fell to play Israel. I'd say Charles Nelson Reilly would do me really well.

AA: So, uh... I think we're gonna split

K: We love Hello Kitty.

(End of interview)

NOOTHGRUSH

by Admiral Andrew

This band knows the meaning of self-hate chimp. Noothgrush are **Russ** - Guitar, **Gary** - Bass & Vocals, and **Chiyo** - Drums.
I interviewed them outside their practice place in July at some point. Read on, loser.

AA: What's Noothgrush About?
G: Uh... **C:** Let Russ answer a question! Gary does all the interviews anyway. **R:** Uh... Noothgrush is about uh.. (he and Chiyo start laughing). **C:** (Pointing to the bag of greenery sitting in front of Russ) Its about that! **R:** Well, I'm influenced by good green pot. That's what its all about to me. Noothgrush is all about something different for everyone, really. To me its about pot and really loud sounds. **AA:** What about you? **C:** Its about Strawberry Shortcake and friends. They're all holding hands and going around the gazebo. Strawberry Shortcake, Blueberry Muffin and Huckleberry Pie. And Custard and Pupcake are watching. **AA:** And what about you, the real answer now. **G:** Its about drab, gray life. The uselessness of existence.

AA: What is Self-hate core?
G: Self hate core is the acceptance of self as the source of all folly. You're just a fuckin' useless human being. **AA:** What's the solution to that? **G:** Accepting it. Its like a disease. A lot of people hate people for different reasons. The only reason to hate anyone is because they are human beings. I hate everybody. **AA:** Is there anything that you don't hate? **C:** Monkeys!

AA: What's nice about monkeys?
C: Monkeys are nice, they don't hurt other monkeys. **G:** Monkeys don't usually eat meat, they're pretty much vegetarian. **AA:** Do you like gorillas? **G:** Gorillas are OK, chimps are better. I'm more into chimpcore. **C:** I like animals. They're nice. Hi.

AA: What about you?
R: I like stonercore. **AA:** What kind of bands are stoner core? **R:** Bands that have stoner riffs. Eyehategod, Grief... I like Corrupted a lot. I bet those guys smoke a lot of pot. **AA:** They sing in Spanish. **G:** They don't sing in Spanish! **AA:** Yes they do. **G:** Listen to it. Its in English. Its really bad Japanese English. Listen to the Grief split and the stuff on the first record. I usually can't tell what they're saying at all, but you can make out some words if you have the lyrics. **AA:** Don't you think some of it's in Spanish? **G:** I don't know. Maybe it is.

AA: Do you like Black Metal?
C: Fuck Black Metal. Its a bunch of racist fucks! **AA:** I like the music, but not the lyrics. I like old black metal. **R:** You mean like Venom? **AA:** Yeah, and Celtic Frost. **C:** We don't like the new bandwagon black metal shit, it sucks!! (Chiyo was all the while pounding on the table while Russ and the Admiral were actually talking about Black Metal, so it's impossible to understand)

AA: So what's going on with Noothgrush right now?

G: Well, we have 3 splits coming out. One with Dead Bodies Everywhere on Bovine, one with Agents of Satan and one with Black Army Jacket. And we're gonna be on a comp called... **C:** Cry Now Cry Later vol. 4. **G:** That too... but a Tee Pee comp. I guess volume 2 of that Una Gato thing, with Black Army Jacket and I heard Grief's gonna be on it, too.

AA: Also, the 7" on Slap-A-Ham. How'd that happen?
G: Some guy named Chris Dodge heard our tape and he liked it, I guess. **R:** We might have a record out on Suggestion. **G:** Yeah, we're supposed to put this CD/LP out on this German label called Suggestion. That'll be out early next summer, so almost a year away.

AA: How do Star Wars and Planet of the Apes and stuff tie in to Noothgrush?
G: Star Wars was originally an escapist plot of mine. Self hate is really where its at. But, y'know people use pot or alcohol or whatever to get away from the feelings that they have about themselves. Its all self hatred. Even people who are arrogant fucks. They try to pretend they don't hate themselves, but deep down inside, they really do. They come off as self-important to fight the feelings of inadequacy that are rotting them. Its the way the human spirit works, at least in our society. I used Star Wars to get away from those feelings, to regress to a time when I felt safe and secure. But then I realized that Star Wars was full of knowledge. There are aspects of it that bring in certain ideas that I really agree with, like Tusken Raiders being anti-human. That is discussed in one of our songs, "Jundland Wastes".

C: And 8D8!! G: 8D8 is a song that may end up on that full length. AA: Who is that? C: In Jabba's palace, in the dungeon, he's torturing the other droids. AA: Oh, the one on the shirt!! R: We should play it all Esoteric like, or something, though. G: Yeah, we should make it slower. C: yeah. G: So that's where that's at. Planet of the Apes just fuckin' punishes. The message is so clear I shouldn't have to explain it. Its right there in front of you.

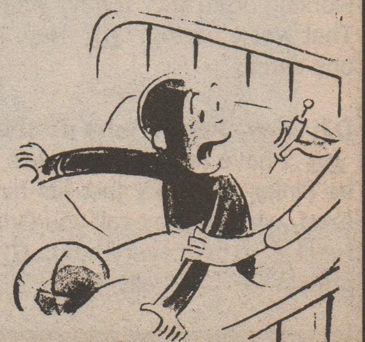
AA: Is that how you feel about the human race?
G: Most of the time. You'll hear samples on the split with Black Army Jacket, that lay it down. R: Animals are so much cooler than human beings. Human Beings just fuck everything up. Everything they touch just turns to shit. Animals... there will be ants and fuckin' bugs and other animals crawling around long after we've all killed ourselves by poisoning everything. They will be able to adapt, but we won't. AA: Animals can exist without destroying the balance of nature... R: Right, and the balance is beautiful, too. The weak might perish... AA: Well even the weak animals have defenses against predators. I don't know why we exist. G: Well, we're weak and we're our own predator. R: Do you dig the Discovery channel? AA: I like anything that punishes. R: The Discovery Channel punishes. AA: Anything about nature punishes, except humans. G: Humans could punish if they wanted to. I have this small piece of faith left in the human race. AA: Really? G: It fades daily, but I believe. C: No, there's nothing.

AA: How do you think the world will end?
G: Who cares? Humans won't be here to see it. We'll end our little existence and something stronger will thrive. C: Humans are the sickest things on earth. Only humans are into pornography. Humans are the only kind of animal that can enjoy watching a woman put fruit in her vagina. A vagina is for copulation and birth, not for staring at and shoving foreign objects in it.

AA: So, you're anti pornography?
C: Well, anti-sexist really. AA: So why do you have a song called "Darrel's Porno Song"? C: That was because this guy Darrel, of the sexist band Exhumed, had a vinyl vagina. It was kind of a joke and we were putting him down. G: It's more of an example on how fucked up your average male can get. He actually asked me if I had any porno movies that I'd like to trade him his vagina for for a week or so. That's what the song is about. The last riff in it was actually taken from a porno movie that he owned. AA: So its kind of like an anti-porno song? C: Well, see, our second guitarist, Matt, who's a total sexist asshole, quit the band a few hours before we recorded for the Slap-A-Ham record. G: I think there's a bit more to the story than that... C: Well, as long as you understand that he's a sexist ass. G: A lot of men are sexist. Its part of being a member of our society. AA: No matter who you talk to, no matter what man, you'll find that all men are sexist. C: No, some men aren't. G: Well, it all has to do with how you were brought up. Some of our Dads were more macho than others, y'know? I think I grew up with a pretty healthy respect for women, but when you're a loser with nothing but loser guy friends and none of you get laid, you start wanting to blame women. Its self-hate again. You hate someone else to hide feelings of inadequacy.

AA: Are you guys suicidal?
G: No. The whole thing with Self-Hatecore is that the true punishment of the self is to exist. C: You can't be a wimp and kill yourself 'cause then you're not suffering. R: You need to learn to wallow in your own self hatred. Make your self-hatred run through every molecule in your body. G: Its quite enlightening.

AA: What do you have available and how can people reach you?
G: Well, we have a demo for $2 or trade. Its not pro-copied, but it doesn't matter where you live, its only $2. R: For 6 songs! G: Yeah. Our 7" is out now, and its only $3. We'll have new shirts soon. They'll be $7 post paid anywhere in the world. C: We need a logo, somebody! G: Our address is PO Box 1142, Cupertino, CA 95015-1142 USA.



deadbodieseverywhere.

Usually I transcribe the interviews that Leia Organa does on KFJC, but we lost the one she did for Deadbodieseverywhere on April 10, 1996. Jason wasn't there for that anyway. Sometime in July, they played on KZSU at Stanford with all members present. So, Paul from Godstomper/Speed Sweeper 'zine taped it and gave me a copy. The **DJ** *is John Maguire.*

The pictures are the ones Leia took on her KFJC show in April, but Jason was in Humboldt and couldn't come down for it. I took pictures at the show they played in June, but they didn't come out. I lose. - SUM

Deadbodieseverywhere are:
Brandon - Drums, vocals **Ju**stin - Guitar, vocals **G**reg - Bass, vocals **Ja**son - Vocals

DJ: So Deadbodieseverywhere, where are you guys from?
B: Most of us are from San Jose, except Jason. Now, most of us live in San Francisco, except Jason.
Ja: I still live in my coffin.

DJ: How long have you guys been playing together?
B: As DBE? Probably about 2 years. Seriously, about 6 months. **DJ:** So you guys have been serious for 6 months, but you were screwing around a few years before? **B:** I've been trying to learn drums for 2 years. We were in Screwface together. That was an older band. We were from San Jose. Then I got into Bonesaw. I had no one to jam with after that until we got into this. **DJ:** I see. By the way, kudos go out to Brandon who played with only one working drum stick today. All that drumming was just one stick. That was amazing. **Ju:** Hey, I dropped my pick once. **DJ:** No one cares.

DJ: Hey, Justin, why do they call you Juicy?
Ju: I have no idea. **G:** He's big fat and juicy. **Ja:** It used to be Pinko, but Juicy just fits him better. **DJ:** I see. And then Greg, why do they call you Grippy? **B:** He likes to grip it. **Ja:** He likes to take everything. **G:** You always find me in my room, grippin' it. Actually that's a long story. It goes back to a different time. **Ja:** He needs a female to help him out.
DJ: Two of you guys are brothers, huh?
Ju: Jason and Greg. (everyone laughs). **DJ:** Justin and Brandon. So is there a lot of sibling rivalry? **B:** No. **DJ:** So you guys love each other? **B:** No. **DJ:** So, when you guys were growing up, did you ever think you'd be in a band together? **B:** When we were teenagers, yeah. Justin started playing guitar when he was... how old were you? **Ju:** About 15. **B:** Yeah, and I didn't really play any instruments, so when I was about 17 we got into a band and I started singing. Then when my singing career ended, well, just as a singer, I had nothing to do so I started playing drums, 'cause its the easiest instrument to pick up.

DJ: Jason, you sing for Agents of Satan and you guys mentioned some past projects. Are any of you in any other projects or bands you want to talk about?
Ja: Well, when I was jamming with these two brothers about 2 years ago, when they lived in San Jose, we didn't have a band name and we were just jamming out songs. Probably like a lot of rockers do around here. People into metal just do their own thing. Get stoned, play a little music, smoke a lot of pot. It was that type of thing. Then they moved to... where? **G:** Egypt. **Ja:** Yeah, it might as well have been Egypt. But, Radioactive Lunch broke up right around that same time, and Matt, their drummer,

Agents of Satan. I was so stoked on singing, I had to take up the offer. So, while they (*Dead Bodies Everywhere*) were away, I was singing for Agents of Satan. Then they moved back about a year and a half later and I couldn't let by bros down. That's just how it goes. **B:** I love you, man.

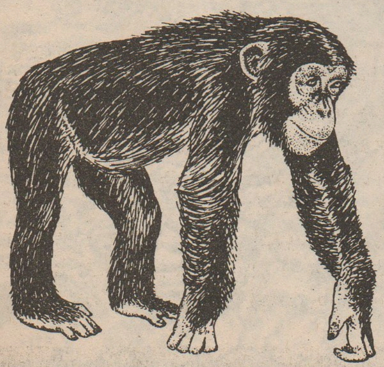
eat you.

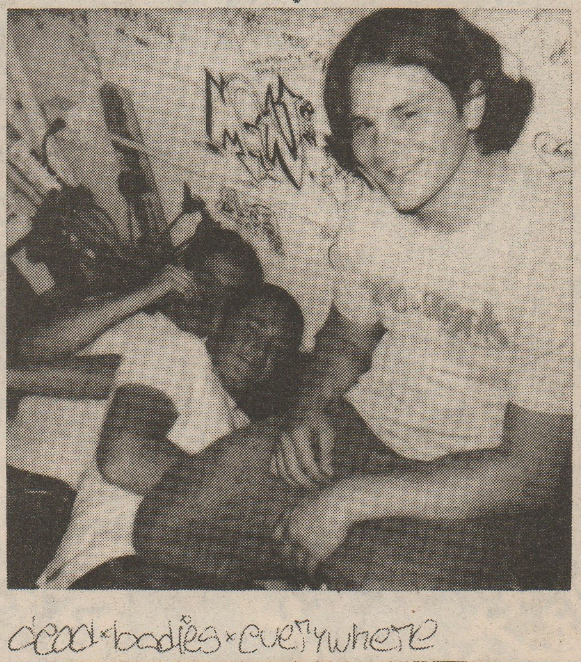
DJ: So you guys have an upcoming split 7" with one of those bands you were just talking about?
B: That's right, Noothgrush. **DJ:** When will that be out? **B:** August 15th (*Delayed to Jan 96*), and we're playing a record release party with Noothgrush. **DJ:** Who's putting that out? **B:** Bovine. **DJ:** Out of Wisconsin. **Ja:** The cheesy state, brother.

DJ: So what's next for Dead Bodies Everywhere?
B: World Domination. **Ja:** Smokin' a lot of weed. **G:** Playin' a lot of music.

DJ: Everyone keep your eyes peeled for the next Dead Bodies Everywhere show near you.
Ja: Look for the Trainwreck showcase. It'll be sometime in August down in San Jo' (*This show got canceled and I made an awesome flyer for it, too - SUM*). **G:** Whattup Tom? **Ja:** Word up to Tom at Trainwreck. **DJ:** All Trainwreck shows, you gotta go make that scene. Well, thanks for comin' guys.
Dead Bodies Everywhere: You bet.

DJ: So do you have west bay pride?
Ja: We have massive West Bay Pride. But when you say West Bay Pride, it only pertains to certain bands. If you you're not down with us, you better watch out because we'll kick your ass across the bay, back where you belong with all those other idiots. If you don't have the right frame of mind, you don't belong here and we'll make sure your ass is out of here. Its just like the old days. Back on the east coast, they didn't put up with any idiots in their scene. Any idiots that started a band and then went on to dis bands that helped establish the scene pretty much got their asses whooped. We're gonna do the same here, because that's what needs to be done. There's no need for people to listen to music that isn't true. That's what it all comes down to. If you're not true, you get crushed. That's all its about. You call me cheesy or whatever, you get crushed. **DJ:** What other bands have a healthy respect for the West Bay? **Ja:** Well, the list is pretty long, but I could start out with the masterminds. That's Plutocracy, Immortal Fate, 976, ETO, Spazz, Backslide, Slobber, Dead Bodies Everywhere, Agents of Satan, and we're even drifting into the south bay now. We've got Noothgrush on our tip. We have Exhumed on our tip. We've got Pale Existence, Gorymelanoma, Butt, the list goes on and on children. So, if you're not down with us, we're just gonna have No Less eat you for dinner. We'll prepare you, and Pelon will





Deadbodieseverywhere at Trainwreck studios -*photo by Trainwreck Tom*

Shows we saw and stuff

SUPER URINE MONKEY LIKES TO GO OUT AND PAINT THE TOWN RED. USUALLY, HOWEVER, HE JUST GOES TO A SHOW AND SEES SOME BANDS.

The li'l Chris Dodge Party @ Gilman 5/12/96 (this is a paparazzi gossip type piece – so fuck off)

When Chris invited me to this he said that it was kind of a secret, and that I had to call the number on the invite to get on the guest list at Gilman. He said he was going to have some "fun" bands play, 'cause it was supposed to be a festive occasion, but he wouldn't say who. He wanted to have a Stikky reunion, but Todd had a show that night with Inka Inka. So on the way up we stopped and bought presents and yummy snacks, and then once in, we talked with folk and enjoyed others' yummy snacks as well as our own. The kids from Gob (Reno, not fuckin Canada) were there, but not to play. Jon's head had a big gash in it from getting beaned with Darren's drum at a show they played the night before. I should have got a picture of it. Rumors were flying around about what bands were gonna play. One popped up at some point about a band called Godzilla featuring Chris Dodge (Spazz), Mike Vinatieri (Capitalist Casualties), Pete Ponitkoff (Benumb) and Eric Garrett (Discrepancy/ The End). Being mother's day, I should have thought it inevitable that **Your Mother** would play. They're quirky fun-punk from San Jose. Normally, I would hate this kind of shit. For some reason, I was in a good mood and enjoyed myself. There were 7 guys on stage! 2 guitars, drums, bass and a singer. The other two guys were standing in line to sing. One of 'em was pretty funny to watch. I think if the atmosphere were more like a show rather than a party, I would have been sickened, but they were fuckin' funny. This guy was making faces and floppin around and stuff. He looked totally straight, too. He's probably in some kind of honors program at his school. 2 of the guys had dreds and they all looked kind of skater/punk loser except for this guy. Anyway, the 3rd "singer" actually just stood at the back of the stage and only came up to the mic when they did a series of metal covers (Judas Priest/ Motley Crue/ Skid Row) at the end of their set. After they were done, I was parched and there was no water, so we went the the store. When I got back, **Stikky** was fuckin' playing! I went and got my camera, but there was only one picture left. It didn't come out good enough to put in here-sorry. I lived in San Diego when Stikky was around, so I never got to see them. Everyone was flipping their lids though. They fucked up noticeably a couple times, and the snare broke, stopping the set. They played for a while though. Afterward, Kung-Fu Dan came down from the loft with a cassette copy of the show. Don't bother asking for a copy from anyone, you won't get one. Fuck off.

Pete from Benumb croonin' like Bing fuckin' Crosby
(Photo by Super Urine Monkey)

NO LESS, NOOTHGRUSH, BENUMB @ Stork Club, Oakland 5/18/96

It was cool finally getting to see **Benumb** live. They must play the shortest set I've ever heard. They went through a couple songs off of their 7" and some newer stuff. They ended by doing "Raining Blood" by Slayer. New bassist looks like a cross between Greg Allman and maybe some other guy who looks like Greg Allman. **Noothgrush** played pretty much the same set as they did last time, with a new song thrown in. They finished with the same Celtic Frost song they've done at their last few shows. Their singer said that No Less had to do a classic metal song, too. **No Less** gets more and more fucked up everytime I see 'em. Usually, they have 5 guys. Sometimes, when they play live, they get Stoney Baloney in on the horn, making it 6. This time not only did they have him and a 7th member on a little toy keyboard, but they had an onslaught of guest vocalists, like Lord Balcells from Agents of Satan/Dead Bodies Everywhere. For some reason, Snowman wasn't playing guitar. To go along with the cover song finales that night, they played Black Sabbath's "Behind the wall of Sleep". If you've ever heard No Less do a cover song (they also do Pink Floyd's Interstellar Overdrive), you know they only do about the first riff or two and then go off into a chaotic flurry. This time, Big Boy tried to keep the Geezer bass line going while everyone else went mania over it. Overall it was a good show, but low attendance. 21 and over clubs with a $5 cover need to can it. I was talking with Mauz from Dystopia again, and he said that in SoCal, shows are so few and far between that they all get packed. Up here, though there's at least one good one every week or two, so people get burnt and don't feel bad about missing one or two. Fuck those people and fuck you for not showing up.

ZENI GEVA and other albini bands @ Kilowatt 5/19/96

I got there at the end of the 2nd band's set. 10 min. later, Zeni Geva takes the stage and people go nuts. They play mostly new stuff, a couple of songs off of "Desire for Agony" and some unreleased stuff. The drummer for this tour was from Dazzling Killmen. Lucky motherfucker got to play with Zeni Geva for a tour. Here's a funny story: When they got to the second song or so (I can't remember what it was) the crowd started going mania. This one freak was throwing himself into everybody, pissing people off. This girl kicked him and threw water all over him and then this other guy punched him right in the head. The guy stopped. A little later, another guy started getting manic and that same punchy guy started to rise up again. I don't know if he ever socked the new guy, but I saw another guy offer to take punchy outside. Throughout the show, punchy just kept looking over his shoulder, never looking pleased with where he was. Anybody who so much as touched him got glared at for a while. What a loser.

Dear Punchy, Why do you pay $7 for a show and then pay more attention to the people behind you than the shitrunners on stage? If you want to punch, go to a punching place. This is a show. There will be idiots who get too excited. They don't need to be punched, Punchy. You do. Get a life.

Dear Idiots, I know you like to have fun. Sometimes, though, you get too excited. If you want to start a pit, feel free. If nobody wants to be in the pit with you, its time to take a nap. Punchy can help you there. If people do want to be in the pit with you, then a pit will start and others will follow show etiquette by forming a ring within which you can do your funny mosh dance that the kids are all crazy go nuts for these days. People don't like it when you jump up and down directly behind them, as though you're fucking them in the ass. Some clubs are a bit small for pits and some bands are actually musicians from other countries where the audience is totally still throughout their set and then applaud at the end. Figure it out.

MAN IS THE BASTARD, NOOTHGRUSH, EXHUMED

at an apt in Santa Barbara, May 31, 1996.

So we go on a road trip, pretty uneventful 'til I get to Isla Vista. Frat kooks galore! The Apartment that the show was at was right next to a liquor store and pretty close to UCSB campus. There was a keg rolling out of that store every 5 minutes and guys named chip and "the bonger" with upside down and backwards visors staggering all over the place giving the hang loose sign. One of 'em walked up to me and said "S'go'n'on, brah?". I cut him with knife. I guess there was a band playing before Exhumed, but they were so quiet, I didn't believe they were live until it was over. Whatever. **Exhumed** played next and the college kids just ate it up. They must have remembered seeing Metallica and Soundgarden a couple years back. Exhumed played for a long time and even when they stopped, the kids wanted more. This was in an apartment, mind you. The place was tiny and it was packed. It was blistering hot, too. **Noothgrush** was next and played a slightly shorter set, because the music had to stop by midnight. Not as many kids are into Self-Hate Core, but plenty stuck around. When **MITB** took the floor, it was all over. I barely made it back in and up to the front. This was the first show of their tour and I didn't want to miss a thing. They played an awesome set. It was a great rock show. They really rocked the place out. Many people got to meet the band. Afterwards, they broke out the new gravity CD and Picture Disc. We all went to 7-11 afterward to get some fuel (caffeine) for our trip back up to the bay area. Andy from MITB was looking for something that didn't have any animal products in it and Kenyon told him "You can't be vegan in a 7-11". They were obviously going to have a long tour. *PS- The film I put in my camera before this show was ripped and never fed into the camera, so no pix for the next few shows 'til I figured it out.*

Jason of Suppression gets his point across to the gorilla warriors at Epicenter *(photo by Super Urine Monkey)*

DAWNING & PALE EXISTENCE

@The Boneyard, Saratoga June 8, 1996.

This show was supposed to start at 7pm, but it didn't get going 'til close to 10. I got there at like 7:30pm and neither of the bands were even there yet. I found out it was starting at 9 and took off. When I got back, Dawning had dropped their stuff off and then bailed and everyone was waiting for them to get back. I guess it was a big deal that Pale Existence play last. While they waited, some band called Damion (?) I think, did a Deicide cover. Neat. Then Matt, Leon and Ross from Exhumed and Brian from Pale Existence did a Carcass cover. Wow. Finally, **Pale Existence** got tired of waiting and played. They screwed up the best part of "a distant forest" like they always do, but it was an OK set. First time I think they've ever been a 3 piece. They lost their old bassist and other guitarist to Dawning. When I saw that Dawning had been and gone, I said something to the effect of "what if they come back in robes and black metal make up?" People laughed. Then, close to the end of Pale Existence's set, **Dawning** showed up in robes and black metal make up. Whatever. They played a pretty good set. A lot of the little death metal kids were upset by the keyboards, but those of us who knew what was up remained. These motherfuckers are bizarre. Its not really black metal. Its certainly not death metal, and it barely qualifies for doom metal. I dunno what to make of it really. Its heavily satanic (they wore upside down crosses and had a goat head banner), but in a way, the music is kind of uplifting. Its nice and slow, I'll tell you that much. *After fighting over who should have played first, its ironic that neither band has played since, and most likely never will again.*

SUPPRESSION, EUCHARIST, HUASIPUNGO etc.

@ Gilman June 15, 1996

I was stoked to see **Suppression** finally. I was outside yappin' at people pretty much the whole time all the other bands were playing. What a dick, huh? Anyway, I went in and watched Suppression take the stage. Y'know how there's 5 guys on some of their records? Well, there's only 2 of 'em on stage and they borrow Eucharist's drummer. Whatever. It sounded fuckin' good. They have a song called "Seal of Approval" that seemed to draw the most angst from people. "Its about using the Powerviolence label to sell records" said vocalist Jason. "Did it sell your Grief Split?" came someone from the audience. "Yeah", Jason said. "It worked for me" was the guy's response. Whatever. They were fuckin' good.

AGENTS OF SATAN, EMETIC, DEAD BODIES EVERYWHERE

@ Lemmon Studios June 16, 1996

It was cool to finally see **DBE** live. They've only played one other show that I know of and I showed up right after they finished. I've heard their tape and shit, and saw 'em at KFJC, but that was without Jason. This time, it was full force. They had some problems with guitar, but it was good. They all do vocals, even Brandon, the drummer. He plays with his tongue hanging out. Good shit. **Emetic** was next. I guess they're an older band, but I'd never heard of 'em. They do a death metal thing with just drums, guitar and vocals. Jason from DBE/AOS was video taping it, and he got a treat! In between one chunk of vocals, the vocalist blew chunks. After he finished, he kept on singing! Awesome. Actually, his spray was pretty minor, but it was funny as fuck. **Agents** played next and they were so stoned, I couldn't tell if they even knew what they were doing. Jason kept saying "we gotta practice sometime". Matt would say "this is our practice". Every time they fucked up, everyone would turn around and look at Matt. It wasn't that bad. They played Goat-core, which is always a plus. Stinkweed acted like he didn't know it, but they tore it up pretty good. There was free beer. I like free beer. Thanks Brandon.

SUPPRESSION, EUCHARIST, IN/HUMANITY & END OF THE CENTURY PARTY @ Epicenter, 6/16/96

I showed up whilst **EOTCP** was playing. They were all right, but I was fuckin' hungry. I went and got a falafel down the street. I got back in time to catch most of **In/humanity**. And I thought MITB went on the endless political diatribes! Actually, these guys are pretty awesome and the singer's rambling is pretty interesting. I don't think they smoke as much hash as MITB. **Eucharist** played, and were all right. More on the punk side. Actually, the first time I heard In/humanity that's what I thought, but then I got another record and I liked it a lot more. Maybe if I got a Eucharist record I'd like it more. I always have shitty first impressions. **Suppression** played pretty much the same set as the night before. They did all my favorite songs, so that was cool. This time, when Jason introduced "Seal of Approval", Someone yelled "Something's got to sell records" and Jason said "Somebody's got to be a smart ass, too". After they played it, somebody else asked "So, are you grindcore or powerviolence?". They said "We're Stoner-core. Does anybody have any pot?"

Chris from In/Humanity regales the epicenter crowd with many a tale and karate stance (photo by Super Urine Monkey)

Fall Silent's Filthy Ninja reminisces about the true goddess of rock, Pat Benetar (photo by Super Urine Monkey)

SPAZZ, FALL SILENT, GEHENNA @ Epicenter, SF 7/3/96

Everybody was so excited about these Reno bands coming out to play, let alone the fact that Spazz was going to make a rare live appearance. OK, its not that rare. Anyway, Chris Dodge was selling records out of his collection at the show and I got some cool stuff. I picked up A-Ha's first 7". A Scott Joplin 78rpm 10" that I've been looking for forever and the test pressing of the Gordon Lightfoot/ Los Crudos split 1" one sided picture disc. Cool. So, Gehenna takes the floor and starts playing. The P.A. Sucked, but the band was good. They got old after a couple of songs, though. Fuck! I forgot my camera, right? So I go to the car to get it (I was parked close), and when I get back the lights were on and people were bleeding. I guess there was a big brawl. See, these straight edge kids all get together and they're so pissed, they take out their anger on people in their own scene. If they'd just get doped up, they'd be a lot more mellow. I heard that the singer from Gehenna had brass knuckles. Whatever. So after the carnage dies down, Fall Silent start up. Everyone's been telling me how awesome they are. I wish nobody had said anything to me about it. Everybody was all "Dude, they totally have these slow, punishing riffs like Grief". Sure thing, guy. They did CCR and Pat Benetar covers. I wish I was joking, but I'm not. Actually, the PB cover was kinda cool and its on their album. Their performance wasn't at all what I expected, and I must say I was a little disappointed. I'd already bought their 7" and a shirt and was kind of pissed about that, too. The 7" punishes, though. Now I understand. One of my friends in Reno told me a week later that Fall Silent was pretty pissed about that show and that they didn't play well at all. So, I'll check them out again if I can, without hoping for heavy punishing riffs. They're way more like 16, and not so much like Grief. Spazz was good.

THAT EBULLITION RECORDS FEST THING THAT HAPPENED IN GOLETA 7/20/96

Another roadtrip, this time with the Admiral and another individual who seems to be infatuated with the band Hirax. I didn't know this was a festival until we were halfway there. "Why did we leave so early?" I ask. "It starts at 3" they says back to me. "Oh… when does Man is the Bastard go on?" "Last". Fuck. So I sat through a ton of shit so I could see MITB. The only band I saw that I liked besides them was **Tho Ko Losi** from Phoenix. They didn't hesitate to voice their pride in being a metal band. They weren't that metal though. They had two singers and a regular 3 piece behind that. The Admiral thinks they're generic, but I liked 'em. The fuckin' gelada kids in the place got all riled up. It was like they'd never seen a metal band or anything similar before. Like I said they weren't that metal. They kinda reminded me of His Hero is Gone. Kinda. Anyway, kids were makin' goat horns with their hands and shouting "Woo-hoo! Metal!" or similar malarkey. The band was good. The only other band I wanted to see was Enewetak, but I missed 'em. I guess the advantage to being straight edge is that you don't miss bands at shows whilst hiding in a bush drinking beer. **Man is the Bastard** showed up about 20 minutes before they were supposed to play. Folks were starting to worry that they weren't coming, but as usual, they just lagged. Stoners. They played the best set I've seen in a fuckin' while. It started with Moloch, so you know it ruled. Wood broke a string and had none to replace it. So, the kids from Tho Ko Losi saved the fuckin' day. Here's the treat: Whilst Eric waited for a new bass string, Kenyon & Connell treated us to a taste of Bastard Lounge. It was fuckin' warped!! The drive home was long and tedious, but that show was worth the suffering.

pulling up plants

MAN IS THE BASTARD @ 924 Gilman, Berkeley 8/9/96

…the other bands should have stayed home. Pure punishment.

NEUROSIS, MAN IS THE BASTARD & BLOODLET @ the Trocadero in SF 8/10/96

This was nearly folly. I dunno if you heard about it but there was a major black out in 9 states that day. By the time we got to San Francisco, the power was on pretty much everywhere except where the club was. We were hella early, so we went shopping at the San Rio store and ate. We got some beer and then went to the club. Still no power. We drove around the block looking for parking and found that in fact, this was the only block in the vicinity with no power. We parked and started drinking. Suddenly, super straight edge monkey himself, Max, comes skating over and tells us that they just got this huge generator, so the show would definitely happen. We stood in line for about an hour and a half, hearing **Bloodlet** play for the last half hour. They played for about 10 minutes more once I got in. Not quite enough time to make an impression. I went to the bar to get a drink and the damned bartender wouldn't take my nickels and dimes!!!! I HATE THIS CLUB! So **Man is the Bastard** takes the stage, waits for more people to get through the door, and then Eric's amp went out. He was getting plenty pissed before some sound boy came over and started telling him how to fix it. "What you need is a ¾" grommet". "You sure that cord carries the right ohmage?" After much to do, the rig was sounding OK. Eric, however, was PISSED. They started with "Moloch" and the fury plaguing his psyche came out in baskets of manic bass fills and sounds. It was awesome. I thought this show was going to suck because it was at the Troc, but MITB could never suck. I was destroyed. I hung around for a few Neurosis songs. I'm tellin' ya, I've seen 'em so many times. The entertainment this time came not from the sounds or visuals, but from the trippers around me enjoying them. These people must have been on Ecstasy. They thought they were at a rave. Are Neurosis the new Grateful Dead? People were dancing to it like they were. The guy next to me was totally dancing like he was on "MTV's the Grind". Neurosis are good, all right, but I was fuckin' tired so I went home.

Yoshio from Assfort discusses his 3/4 sleeve tattoos at Gilman *(photo by Super Urine Monkey)*

DISASSOCIATE, CLUSTER BOMB UNIT, NOOTHGRUSH, NO LESS & GASP @ The Impala, Los Angeles, August 17, 1996

Another tedious road trip. This time for 7 hours. Denny's in Bakersfield gave me seasoned fries when I wanted plain. Other than that, no problem. This fuckin' club is the tiniest place I've ever been to. Its about 10' x 10' with an attached hallway and a patio in the back. No Joke. **Gasp** was awesome. Ever see a band you've heard a buncha times and none of them look like you thought they would? I'd met Mitch, the drummer, a couple of times and I've been writing with Reggie, the guitarist for a while. But it was weird seeing people I've pictured in my head and been completely wrong about. Well, anyway, they played "Planet of the Apes" and that's about all I need to say. **No Less** was the show stealer. I think most people came to see them. The place was packed and the crowd was all over the place. **Noothgrush** played and I got a split lip because I'm stupid. So I took some ibuprofin or something and thanks to the beer that followed it down the hatch, I crept into a daze that leaves me with no memory of **Cluster Bomb Unit** and I was half asleep when **Disassociate** played. Ah, the virtues of straightedge.

GAUZE, ASSFORT, DEAD AND GONE, SPAZZ, EL DOPA @ 924 Gilman 9/6/96

I was pretty reved up for this one. I'd seen **El Dopa** enough not to care that they were playing while I was in line. I got to see most of them though. **Spazz** played a short set, as usual. Some idiot fecal monkey kept grabbing the extra mic and doing his own guest vocals. Thanks but no thanks, big guy. Some guy named Walter (read about him in Engine # 3) did vocals on the last two songs. I missed Dead and Gone for want of Liquor. **Assfort** fuckin' ripped. Of course, as soon as I made my way to the front, the bassist broke a string. It was hot, so I went outside to cool off. It was so hot inside compared to outside, that my camera fogged over and the pix I took of **Gauze** didn't come out. I liked Assfort better, but Gauze waz gooz.

Cynthia of Gasp assaults the Impala *(photo by Leia Organa)*

Look Here!

Monkeys always look

Todd from His Hero is Gone @ Gilman (left) *(photo by Super Urine Monkey)*

ADMIRAL ANDREW only went to 2 shows and saw one on TV.

GOLETA FEST @ The living Room 7/21/96

I won't lie, I pretty much went on a trip to California to see Man is the Bastard. Pretty shallow, wouldn't you say? Fuck that! MITB fuckin' punished me. They opened with "Moloch" and then proceeded to destroy the puny little emo kids in attendance. One of the best live sets I've ever seen. Fucking worth it. The real fun started when Super Urine Monkey, Hirax Max and I drove north towards San Francisco trying to find a monkey kiosk to put us up for the night. After about 35 failed attempts to "check in", we decided to "destroy all monkey kiosks"

Man is the Bastard, etc @ CBGB's, NY June 9, 1996.

I couldn't believe it. MITB was actually playing at CBs. Well, they did, and boy, what total destruction did they hand down unto us on that day. They played a good mix of old and new shit to a packed house. The excellent sound system at CB's augmented the true power of the Bastard. Some other bands played too, but it didn't fucking matter, because Man is the Bastard ran some serious power chimp that day!

GAUZE, ASSFORT & HIS HERO IS GONE @ Epicenter, SF, 9/7/96

His Hero is Gone came back to the Bay Area and was dealing out punishment left and right. Awesome set, maybe better than Gilman. It was stifling hot in there. The drummer was so hot he took his pants off. Then his underwear. Then someone gave him a shower. Someone gave the entire building a shower. You see, some hopped up macaque got so fired up at seeing the drummer's penis that he jumped up to get a better look. He tried to hold on to a pipe overhead. The pipe broke. It was the main sprinkler pipe. The building flooded. End of show.

WHEN ANIMALS ATTACK (TV special)

A fucking brilliant show depicting how animals fuck up humans when taken out of their natural element. The first attack they show is a whale who grabs a woman's leg & tries to drown her. Totally hilarious!!! The next is a re-enactment of a serious shark attack. They show a man get impaled by a bull in Spain, a man gets attacked by killer bees and the guy trying to help gets attacked, too! At this point, I couldn't stop laughing. Next, they show a string of bear attacks. The best part is a bear mauling a lady on a talk show. The grand finale of the show is when they talk about Tyke the elephant, a circus elephant in Hawaii who escapes and destroys its trainer and reeks havoc on the town. Unfortunately, the police shot the shit out of her and killed her. FYI: Man is the Bastard wrote a song called "Tyke" about her. This show demonstrates how nature triumphs over humans again and again. Humans constantly fuck up the balance of nature by taking animals out of their environment for our own pleasure. We deserve everything we get. We are pitiful beings.

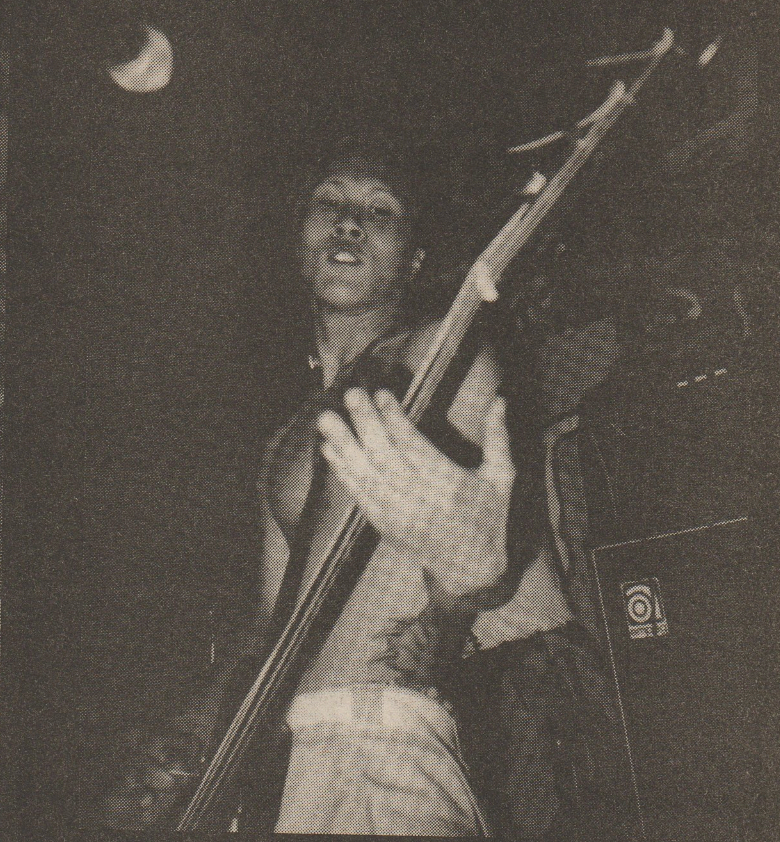
MERZBOW, MASONNA, MX-80, BASTARD NOISE @ Bottom of the Hill, SF 10/6/96

I think a lot of people got excited when they saw Man is the Bastard's name on this bill. It even surprised me until I remembered Eric telling me that Bastard Noise was going to open for Merzbow in SF. People who had heard of MITB but never really seen them before were going, "This is Man is the Bastard?!?". Dumb. **Bastard Noise** still dealt out punishment, albeit on an entirely different level. They share 2 members with the current line up of MITB: Wood and Israel. They each took Noise solos, which I thought was kind of funny. Very dynamic sounds from 5 different sources. Amazing. **MX-80** was like a sorbet to cleanse the spiritual palate between the American noise and the Japanese noise. Most people left the club. It was kind of a boring jazz-bar rock kind of thing. The last thing they played was the theme to the movie "Halloween", which was actually kind of cool. But, if your best song is a movie theme, its time to hang it up. I'd been waiting to see **Masonna** for quite some time. I had no idea what to expect. Its one guy, Maso, with a Jedi cadet belt loaded with electronics and some sort of container filled with coins or pebbles or something. He shakes the container, which has a pzm mic of some sort hooked up to it, and then channels the signal through the electronics on his belt and another set of switches on a little stand in front of him. He does screaming which goes through a bit of delay, too. The sound reminded me of the beginning of Planet of the Apes, when their ship crash lands. I liked it a lot. I was very tired and not sure if I was prepared for **Merzbow**. I saw them last year and had hallucinations and spiritual revelations during the onslaught. This time, I put plenty of toilet paper in my ears, though. The best thing about Merzbow is that the sound is almost always the same, but the visuals and visions are completely different. There's a woman on the left half of the stage, Masami is on the right half of the stage, and the vocalist is in the middle. Masami has a device composed of a metal box with a spring in it, similar to a reverb chamber in an amplifier. Its hella big though, and it has ¼" inputs on it, which run into about 58 different effects. The result is a wall of devastation. The woman is running several other electronics that she reaches over and alters every few minutes. Other than that, she is motionless, emotionless and very fuckin' scary. The guy in the middle, Bara, is the visual application. He hardly does any vocals, but his body movements are mesmerizing. He sometimes acts like he's churning the sound, which is phasing at the woman's hand. His eyes roll back in his head and his whole body vibrates as he churns around and around. People in the audience start to vibrate and churn, too, as their consciousness is overtaken by this force. The best thing about watching the crowd at a Merzbow show is that I noticed that after 10 minutes or so, those who were impervious to the force and found it boring had already left. The crowd, though had not thinned. The completely destroyed lay crumpled on the floor. They could have left, but they stayed. Everybody has some sort of spiritual awakening or revelation during a Merzbow set. It was quite upsetting when their show was over and the club turned the lights on and started cranking some hideous bar rock type music. Quite anti-climactic. They should have left it silent. They were probably trying to keep people's minds from exploding inside the club. That would have been a big mess.

Clockwise from Above:

Gasp @ Impala, L.A. 8/17/96
Fall Silent @ Epicenter 7/3/96
His Hero is Gone @ Gilman 8/24/96 &
Suppression @ Epicenter 6/21/96

All photos by Super Urine Monkey



Clockwise from Above:

Agents of Satan @ Gilman 2/9/96

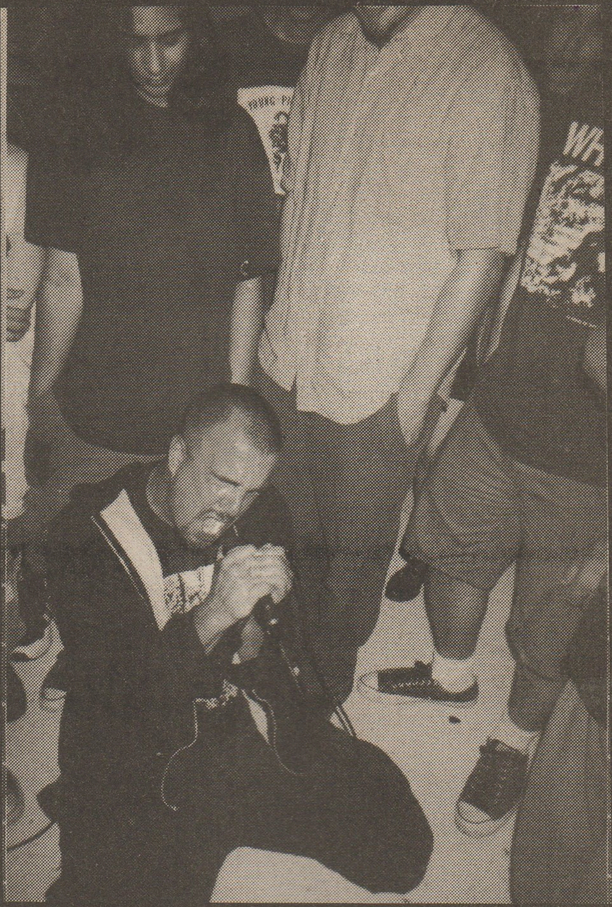
photo by Leia Organa

Assfort @ Gilman 9/6/96

Gasp @ Impala, L.A. 8/17/96

No Less @ The Stork, Oakland 5/18/96

All photos by Super Urine Monkey except as noted



As Pictured on page:

Infest* ^Drop Dead
C.R.* ^Noothgrush

** Photo by Justine deMetrick ^ Photo by Admiral Andrew*

REVIEWS

We don't review stuff we don't like, unless we intend to make fun of it. So If you don't see your little record or tape in here, Fuck you. As usual, you can get most of the records through Vacuum. Look for his advertisement in this piece of shit somewhere.

For the Foreigners

This is how contact addresses in the US work:

Name
Street Address or PO Box
City, State, ZIP code
Country

examples:

Super Urine Monkey	So Why Worry?
PO Box 1142	1107 S. Bruce
Cupertino, CA 95015-1142	Monahans, TX 79756-5511
USA	USA

Its that easy.

MUSIC CATEGORIZATION (most idiots)

I hate it when people call certain bands "sludge" and then call a similar band "hardcore" or "doom" or whatever. What the fuck do all these names mean? We're going to make up our own. See if you can spot them. (SUM)

CORRUPTED "Horrible! El Tren Lo Partio en Dos!" 7" (Japan' Overseas)

This is the best record in the world. You need to get it. Through music, it explains how you are a punished human and that you should maybe not exist anymore. I was elated. Its as heavy as Grief, as stoner as Eyehategod and louder than a howler monkey. (Japan Overseas: 6-1-21 Ueshio Tennoji-ku, Osaka 543, Japan) (SUM)

MAN IS THE BASTARD/ LOCUST, Split 10", (KOTM)

Locust is OK. Thrashy emochimp gridncore kind of stuff. MITB is really Bastard Noise on this. Had us Chimps fooled. (AA)

MAN IS THE BASTARD/ LOCUST, Split 10", (King of the Monsters)

Remember "Our Earth's Blood"? Well this MITB is "Our Earth's Blood pt 2". Its better than part one, and of course is more along the lines of Bastard Noise, but it has some music type shit in it and a lot of screaming. Nice cover. I saw Locust at Fiesta Grande # 4 and I didn't like 'em. I don't remember why, I don't think I stuck around long enough to remember what they sounded like. This record, however, rules. I feel bad now for not watching them. There's stuff on here that is complete mayhem. There's slow stuff, too. One song reminds me of Sleep's "Numb". This is good. (King of the Monsters: 8341 E. San Salvador, Scottsdale AZ 85258) (SUM)

HUMAN REMAINS, "Using Sickness as a Hero" (Relapse) CD

Brutality & Zany riffs rule this 7 song EP. Drum God Dave Witte comes up with some primal ape beats while the guitars & bass create musical mayhem akin to a gorilla tea party (Relapse PO Box 251 Millersville PA 17551 USA) (AA)

MAN IS THE BASTARD, "Thoughtless", LP (Gravity)
One word: Moloch. Best MITB yet. Get it you silly simian (AA)

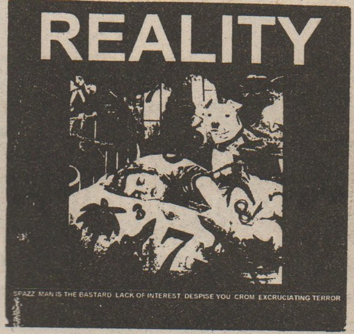
MAN IS THE BASTARD, "Thoughtless", LP (Gravity)
This is more like a split between MITB and Bastard Noise. I guess the music makes up the bulk of it, even though its only 4 of the 9 tracks. The main theme with the lyrics seems to be animal rights. There's the 'don't support animal breeding/shipping' song "Puppy Mill", the 'don't eat animals' song "Kosher Grimace", and the 'don't fuck with animals, they'll fuck you up' song "Tyke". That's about the elephant that went apeshit at a circus and destroyed a couple people and terrorized hundreds. Did you see that shit? Fuckin' punishment! The last song on here "Moloch" is one of my all time favorite MITB songs. Its 11 minutes long and just fuckin' resonates. The lyrics are by Ginsberg. Its about freedom of speech, thought and humanity. The picture disc LP version of this is really cool. It has old Wacky Packages on it. Its a fuckin' doom ride. (Gravity: PO Box 81332 San Diego, CA 92138 USA) (SUM)

SPEED SWEEPER #4
The latest edition, a year or so in the making. Its done by the guy from Godstomper, so contact Cesspool to get it. There's interviews w/ Spazz and Sockeye and Slobber. If your band's name doesn't start with an 'S', he doesn't want to have anything to do with it. There's also reviews and pictures of Fiesta Grande, and records and tapes and stuff. The best thing about it, as is the case with most 'zines, are the random clippings and stories. I like that. I like monkeys, too. Bye. (Cesspool Records: 985 Bidwell Ave. Sunnyvale, CA 94086) (SUM)

SPAZZ/TOAST, split 7" (H:G Fact)
Wow, Spazz finally put a new record out! Its been what? A week? The thing about Spazz is that they hook up these splits and sometimes have to put out older material, or the shit takes so long to get out, it ends up being old by the time we hear it. This, however, is not old, and its good. What am I supposed to say? Its Spazz. Toast is a new one on me. They're from Japan, and they're a lot better than Romantic Gorilla. Way more on the Lemurcore side. This is manic and frantic. I like. (H:G Fact tends to be rather expensive - like $8 for a 7" - so get this thru Vacuum or something) (SUM)

V/A, "Reality" 7" (Deep Six)
It has MITB, Spazz & Despise You, so why are you still reading this you Spider Monkey? Get this shit now!! (AA)

V/A, "Reality" 7" (Deep Six)
What the fuck? Its got Excruciating Terror, Lack of Interest, Despise You, Spazz, Crom and Man is the Bastard. Fuck! The MITB is "Tomb Ride", which is an older song, but this is a live version from the radio, sounds good. The cake taker here is Spazz with "Gnome Servant". Its nice to get a little shot of Despise You before the MITB split, which looks like its gonna be a while in the making. Its worth hunting down. (Deep Six: PO Box 6911, Burbank, CA 91510-6911) (SUM)



A Silverback may kill the infant of an attractive female. The mother of the victim is likely to respond to her loss by mating with the killer.

CORRUPTED, "Tiraron el Cadaver" CD (Third Culture),
Corrupted from Japan truly devastate with these 3 tracks. All slow dirge, with lyrics in Spanish. Probably one of the best bands on the planet right now. Embrace the self hate chimp. (Corpo Tanimichi # 303 2-5-24 Kawarayamachi Chuo-ku Osaka 542 Japan) (AA)

FORCED EXPRESSION, 7", (Reek Havoc)
I'm one pessimistic mother fucker, so when I get some baboonviolence stuff, I'm pretty pissy about it. This totally took me by surprise, though. I was pleasantly surprised by the tangy riffs that pepper this gourmet treat. Full of flavor. Afterwards, I had ice cream. I like ice cream. (Reek Havoc: PO Box 5624, Richmond VA, 23220) (SUM)

CAKE
I don't like cake. (SUM)

ICE CREAM
I like ice cream. I'm trying to be super vegan monkey, though, so I've been eating Tofutti. Its good. So is Rice Dream . Fuck milk. (SUM)

MILK
Why the fuck do we drink cow's milk? You've probably done it all your life so you don't realize how weird it is. Would you care for some Baboon milk? How about some whale milk? What the fuck's the difference? Its like being appalled at Vietnamese folks for eating dogs and cats. Or Jeffrey Dahmer for eating Vietnamese folks. I'll have a yummy rotting carcass milkshake, please! (SUM)

NEMA, "Come to Form", 7" (Abiology)
Ex-Ottawa kids do at least one better than their predecessors on this one. It sounds a little like Forced Expression (nice reference, huh?). Its like gibboncore that's so pissed, it falls apart into these weighty riffs on occasion, but its not really slow. It just hurts. (There's tons of contact addresses in this thing. The one for Abiology said "good until Summer 96" so forget it. Contact Kim @ 4210 Trumbull, Detroit MI 48208 USA) (SUM)

ASSFACTOR 4, , LP (Old Glory)
Brilliant follow up to their hypermonkey 2 7"s. Combining thrash & melody perfectly, Assfactor 4 lays waste to any band trying to pull off their style. Awesome code of honor cover too. A perfect record. I'm dumbfounded. (Assfactor 4 PO Box 50574 Cola, SC 29250 USA) (AA)

V/A, "Accidental Death Through Misadventure & Mayhem", 7" (Satan's Pimp)
Volume 2 of the Satan's Pimp comp series. Lesse here, on this one we got Pachinko, Gob, Jackwacker, Exit, Designer and Bhang Dextro. Exit can save it. The rest is all OK. Gob rules this fucker, though. I can't believe how much more I like 'em every time I hear them. This is the best song they've ever done. Its a swirling punishing mess. Leah's bass just won't stop punching me in the head. Ouch. Fucker! (Satan's Pimp: PO Box 13141, Reno NV 89507 USA) (SUM)

FALL SILENT, "Never Forget", 7" (RenoYouthCrews)
In the show reviews, I mentioned how everyone told me this band was slow and heavy and I got my hopes up. They showed up, I bought this record and then I saw them. They didn't impress. I went home and put this record on and was pretty punished. They were slow and heavy, but no more. Their new CD is more along the lines of 16, which ain't bad, but it ain't as good as this 7" (Sorry, Max, you'll never get me to believe it is, either). There's one song per side, at 45rpm (I was warned of this before I played it. Boy, would I have got my hopes way too high if I'd played it at 33!). When I bought it, the guy said that they now had only 3 left, so I think its outta press. Its worth lookin' for, so good luck. (RYC: 3775 Peregrine Circle, Reno, NV 89506, USA) (SUM)

GEHENNA, s/t 7"
What is this? The Reno section? Anyway, this band played w/Fall Silent and Spazz and was pretty boring (until the fight that I missed). They were a little more on the metal side from what I expected, but they were OK. The record starts off sounding exactly the same as when I saw them live. The 2nd song is pretty awesome. Then, somewhere on side B (maybe the whole thing), is just this punishing riff that goes on and on and on. I must have been in a shitty mood the day I saw that show, cause these records are good. Buy them. (It was Self released and there's no contact. Maybe get a hold of Fall Silent, see what they can do for you) (SUM)

DISASSOCIATE, "Controlled Power", LP (Devastating Soundworks)
Grinding Madness from this NYC Quartet, better than Tony Danza in "Going Ape". I like it. (Devastating Soundworks PO Box 20691, New York, NY 10009 USA) (AA)

16, "Preoccupied"" 7" (Toy's Factory)
A Japanese only release for 16, who punish once again. Only for the dominant male gorilla (Toy's Factory, hey! The address is in Japanese! Fuckers) (AA)

GODSTOMPER, "Grief for the fallen state", demo cassette (Cesspool)
These two guys are mania. They're brothers, nice guys to talk to and stuff, and they create sounds so frantic and furious, you won't believe it. This was recorded on a 4 track and you can get it for 2 stamps. Y'know why? 'Cause Paul tapes these on discarded foreign language instruction tapes he gets for free at his school. So after the demo is over, you can learn Italian, Japanese, German or whatever it says on your tape. Now that's a bonus! (Cesspool Records, 985 Bidwell Ave. Sunnyvale, CA 94086 USA) (SUM)

1.6 BAND, "Discography", CD (Gern Blandsten)
Amazing Anthology of my fave techmonkeys, 1.6 Band. Get this CD at any cost. It will rule you. Dummy, lollipop (Gern Blansten PO Box 356 River Edge, NJ 07661, USA) (AA)

HIS HERO IS GONE, "The Dead of Night" 7" (Prank)
Saw this band open up the Fiesta ceremonies this year at Gilman. They're from Tennessee and if you saw them, I'll bet you could guess that by looking at them. I guess Nashville passed on this hot new record. Why? 'Cause it destroys!!! This is furious and destructive. I like the direction a lot of new gibboncore is going. Expressions of anger are becoming more emotionally abrasive rather than just aurally so. You'd be wise to get shit like this so in 5 years you can say "Dude, I had their first record". (Prank Records: PO Box 410892, San Francisco, CA 94141-0892, USA) (SUM)

16, "Drop Out" LP (Pessimiser)
This record is so punishing, I almost started drinking upon hearing it. Luckily, my monkey freinds stopped me, Yikes! (Pessimiser/Theologian PO Box 1070 Hermosa Beach, CA 90254) (AA)

THO KO LOSI "The Lord must have blessed us" demo cassette.
They kinda remind me of His Hero is Gone. Kinda. They say they're metal, but they ain't that metal. Its that little portion of crossover that captures just enough metal to keep from being shitty hardcore and just enough hardcore to keep from being shitty metal. Its more like simiancore. I like it. I hope they put out a record soon. (Tho Ko Losi c/o Matt 5610 W Roanoke, Phoenix, AZ 85035 USA) (SUM)

PLANET OF THE APES (20th Century Fox)
One of the best movies of all time with the awesome script by Rod Serling & Michael Wilson. The amazing theme of pitiful human atrocity runs rampant throughout. (AA)

BENEATH THE PLANET OF THE APES (20th Century Fox)
Excellent sequel to the 1st expand on the theme of human self-destruction within the church of the bomb. (AA)

ESCAPE FROM THE PLANET OF THE APES (20th Century Fox)
Kind of dumb third installment, yet highly entertaining. Apes come to Earth in human time & make the chimp switch that sets the course for the great ape uprising. (AA)

CONQUEST OF THE PLANET OF THE APES (20th Century Fox)
Fourth movie with Ricardo Montalban as Caesar's Master. Caesar leads the great ape uprising against the humans. Brilliant film. (AA)

BATTLE FOR THE PLANET OF THE APES (20th Century Fox)
Weak fifth movie that has few redeeming qualities. Enjoy the first, second and fourth for maximum ape fest. (AA)

LOCUST/JENNY PICCOLO, split 5" (Three.One.G)
Locust did better on the split w/MITB. Jenny Piccolo isn't all that bad. I think they're better live than they are on this record, but it is a picture disc and worth owning. (Three.One.G: PO Box 178262 San Diego, CA, 92177 USA) (SUM)

PCANDLE # 3

Chronic Joe's contribution to 'zinery. Its all about skating, music, and mostly, this stuff called marijuana. He used to do a 'zine called "Chronic Bails" which was purely about skating. This motherfucker is one of the most fucked up artists I've ever seen. He does stuff for Apeface, Agents of Satan and Noothgrush. Everything in here that ain't clipped out of something else is hand written by Chronic. Most of what he writes is just about daily life, but he reviews shows, 'zines and records, has tons of pix, and there's an interview w/ Neurosis from a while ago. He's halfway through w/ the next issue, which'll have interviews w/ Apeface & Noothgrush, I think. (Pcandle 992 College Dr. # 1, San Jose, CA 95128) (SUM)

BLACK ARMY JACKET demo cassette
Fuck. Usually when someone sends me a demo in the mail its complete crap. So, that's what I've come to expect. When I got this'n, I figured I was in for more crap. Wrong. This is some shitrunning fuckin' powerchimp. You can hear chunks of Spazz, Infest, Crossed Out & Drop Dead, but it ain't no copycat shit. They gots 'em 2 bassists and a shitload of riffs. Its super weighty and the samples fuckin' rule. Its only $3, so buy it ya prick ya. (Black Army Jacket, c/o Andrew Orlando, PO Box 790366 Middle Villiage NY 11379-0366 USA) (SUM)

ULCER "Indignation" LP (Bovine)
Reminiscent of Drop Dead, these lunatic monkeys thrash and rage through a slew of great hardcore songs. A good choice for Bovine's return to the full length. (AA)

ULCER "Indignation" LP (Bovine)
It took me a while to get this for some reason. I dunno why, its fuckin' good! Great samples and blazingly upsetting screaming with awesome bushbaby riffs. (Bovine, PO Box 2134 Madison WI, 53701). (SUM)

POINT BLANK # 6

An older issue of a cool veggie 'zine w/ all kinds of Star Wars shit in it. Its also got interviews with Suppression, Praparation H, Avulsion, Rekt, Doom, Hellnation, Dystopia & Morticite as well as tons of reviews and political rantings, articles and comics. (Point Blank Noise c/o Doug PO Box 114 Mt. Orab, OH 45154) (SUM)

SO WHY WORRY? #1

You ever see an ad for an 'upcoming' 'zine, issue #1 and then never see it? Well that didn't happen here. This guy sent out ads asking for interviews and shit, and before I even forgot about it, the fuckin' thing was out. It ain't half bad, either. There's interviews w/ Bovine Records, Suppression, Agoraphobic Nosebleed & Noothgrush, as well as hella record reviews, comics and skate pix. Its available for a buck or trade, I think. (SWW, c/o Gil Russell, 1107 S. Bruce, Monahans TX, 79756-5511) (SUM)

V/A, "Una de gato Curerno de Vaca", 7" x 2 (Tee Pee)

I've only heard part of this, but I'll tell you right now the show stealer is Cattlepress. Satanic crushers of human cattle drop riffs of despair that will leave you unwilling to live. (SUM)

V/A, "Una de gato Curerno de Vaca", 7" x 2 (Tee Pee)

A highly original comp double 7" by the fine simians at Tee Pee records. Worth it for Corrupted alone, but the other bands rule as well. Seek this out and destroy all monkey kiosks. (Tee Pee: PO Box 20307, New York, NY 10009-9991, USA) (AA)

LIFE'S BLOOD "Discography" CD (Vermiform)

Excellent discography of this classic N.Y. H.C. band, who ruled on record & live as well. This CD contains their classic 7", comp. tracks & the split with Sticks & Stones. Get this or be a shaved orangutan, fool. (Vermiform PO Box 12065 richmond VA 23241 USA) (AA)

THE GAIA, "This One" CD (Sound Pollution)

The Gaia is an awesome all female japanese H.C. band this CD has 6 studio tracks and 5 live at Gilman. I like the studio stuff better. The song "Push, push" is pure powerchimp. Sound Pollution - keep up the good work. (Sound Pollution: PO Box 17742, Covington KY 41017 USA) (AA)

IN/HUMANITY/DAMAD, "Rehearse for the Apocalypse" (Passive Fist) 7"

Damad are OK, Georgian apesludge. In/humanity is fucking awesome. I think someone tried to turn me on to them a while ago, but I didn't like 'em. When I got this record, I liked 'em. I dunno why. Life's just funny that way. These guys are political, but they don't take themselves too seriously. Its fast and angry Siamangcore from South Carolina. They are into the fuckin' Star Wars thing, too. The end of the record has a sample from "Hardware Wars". That is fuckin' trivia! Their full length E.P. uses the picture from the cover of Meco's "Galactic Funk" disco Star Wars album. They call it "Galactic Punk". It ain't as good as this split, though, so start here and work your way through. (Passive Fist: PO Box 9313, Savannah, GA 31412 USA) (SUM)

NOOTHGRUSH, "Embraced by the Anti-Self" 7" (Slap-A-Ham)

2 Excellent tracks by this self-hate chimp band. Oh, the joyous sound of doom is present. This record is a total doom ride, baby! (Slap-A-Ham is distributed through Revolver, who wholesales to stores and distros like Vacuum, so go to Vacuum) (AA)

INSIDE OUT # 14

Up in Washington lives a straight edger by the name of Finn McKenty. He's somehow hooked on the whole West Bay Contingent and 625. Lots of pictures of graffiti and live band photos by Matt Average. There's interviews with Chris Dodge, Apt. 213, Capitalist Casualties, and Ax/ction Records. There's also copies of flyers in here but mostly from Spazz.. (Inside Out c/o Finn McKenty 418 Avenue H, Snohomish WA, 98290-2634) $2ppd (SUM)

HALF MAN, "As everything fell Apart" 12" (Framework)

Great LP with the new lineup of apes. The music rules, so do the vocals. The drumming is brilliant. (Half Man PO Box 216 Port Jeff Station, Port Jeff NY 11776 USA) (AA)

JUDAS ISCARIOT "Live at WFMU" cassette

Fucking great live powerchimp by this rad NY band with no guitarist. Enough brutality to wipe out the human race (AA)

INFEST, Bootleg CD

Shitty bootleg of the band that started Powerchimp. Packaging sucks. Don't support this. (AA)

SWEET DIESEL, 10" (Sound Views)

Great underrated NY Gorilla punk to rock your ass. Search for this EP. It will not annoy you. (Sound Views 96 Henry St. # 5W Brookly, NY 11201-1713) (AA)

SEEIN' RED, "Tour CD" (Kaal and Left Wing)
this tour CD is 3 7"s and one split. All tracks have speed, anger and emotion. This band rips shit up on record and live. Plus, they are political monkeys (Kaal and Left Wing: c/o Jeroen Vrijhoef, Prof Huyberstr. 109-13, 6524 NV Nijmegen, Holland) (AA)

EIGHT IS ENOUGH (Fx-1PM)
Do you remember the later episodes, when they had Ralph Macchio on there? I don't know if he was a cousin, a stepbrother or what, but what the fuck did they need him for, anyway? I guess Eight wasn't enough to fill their lives with love. I hate Ralph Macchio. (SUM)

JESUIT demo cassette
This 3 song demo is Incredible. Jesuit are much like a grindy version of Rorschach. I was so punished I had to go to by room without supper. Go apeshit for Jesuit!! (Jesuit c/o Nate 5349 Brockie St. Virginia Beach VA 23464 USA)(AA)

WELLINGTON "Thank you Jesus" LP (Fetus)
I bought this at Gilman. It looked neat, but I couldn't read it. "What does this say?" I asked the vendor. "Wellington". "Oh!" so I bought it. The guy also said it was better than the 7", and he was right. This fuckin LP rules!! Its way more abrasive than the 7". I liked 'em live better than the 7", and this LP is more on par with their live set. (Fetus, 2966 Country Club Way, Tempe, AZ 85285) (SUM)

DROP DEAD, "Fucking Assholes Just don't get it" shirt
Cool shirt with a monkey on it. Get one, putrid human. (AA)

NOVEMBER'S DOOM, "Amid it's Hallowed Mirth", CD (Avantgarde)
Total My Dying Bride worship. Which is cool. MDB kinda sucks now, its good to see someone doing shit on the tip of the older, good stuff. They don't have a violin, though. They have some woman singing all operatic where you'd hear violin on MDB. Its good shit. (Avantgarde Music: CP19, 20010 Vanzago (MI) Italy) (SUM)

PALE EXISTENCE/EXHUMED, Split 7", (625 Producitons)
Probably the only death metal left that's good. Max is a cool chimp who puts out good records. (625 Productions: PO Box 1239, Menlo Park, CA 94026-1239, USA) (AA)

REVIEWS (Super Urine Monkey & Admiral Andrew)
Who the fuck cares what we have to say anyway? Think for yourself.

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We will re-press the other stuff later, but we're busy right now with new stuff. Quit buggin'
PRICES: 7"s-$3 N. America/$5 Europe/$7 everywhere else
8" and 10" is $5 N. America/$7 Europe/$8 everywhere else
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write or e-mail for a complete list. official cyber nrrd address: kautsch@sonoma.edu

TOADLIQUOR LP (Soledad)
This is old, but it fuckin' rules. Its like Melvins meets themselves in a different time zone. I don't know what that means, but this thing weighs about 3 tons, so pick it up if you can still find it. (Soledad: 120 State Ave # 236, Olympia, WA 98501) (SUM)

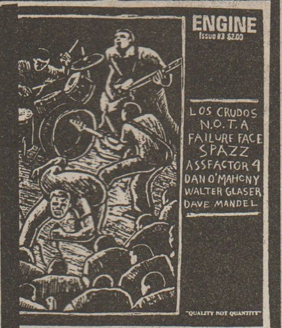
UTTER BASTARD, 7" (625 Productions)
All Hail the spirit of 625 for putting out good thrash. Reminds me of Capitalist Casualties. These chimps know their way around a blast beat. (625 Productions: PO Box 1239, Menlo Park, CA 94026-1239, USA) (AA)

HUMAN REMAINS "When forever becomes until" 7" (Happy Days)
I'm a big Dave Witte fan, so I picked this up to hear some more manic drumming. This stuff is kinda tech macaque-ish, but its really good. Its got a definite hardcore side to it. (Happy Days Records: PO Box 4315, Higward Park, NJ 08904) (SUM)

CROSSED OUT Live at Gilman 10" (Noise for the Masses)
I like the music on this release & its great that you get to hear Eric Wood on Bass, but it leaves a bad taste knowing that I supported a dumb bootleg. It is primo chimp shit though (AA)

CROSSED OUT, Live at Gilman 10" (Noise for the Masses)
I heard Dallas was going to drive to New Mexico and kick the shit out of Sergio if they didn't get 100 copies. (SUM)

ENGINE # 3
Matt Average's 'zine. Pure West Bay pride dealt out on the back cover. Interviews with Los Crudos, Failure Face, Spazz, Assfactor 4 and plenty more. A pretty cool view on the underground music scene. I don't agree with all of his reviews, but if I did, I'd be a copy-capuchin. The only thing I don't like is the quote "Life's too short for slow music". As Grief put it so eloquently "If it's too slow, you're too happy". (Engine Fanzine PO Box 640928, San Francisco, CA 94164-0928) $3 ppd. (SUM)



INHUMANITY/HALF LIFE Split 7" (H:G Fact)
Yeah, yeah, more In/humanity. This, though, is their best shit to date. Its actually kind of slow, and has some really fucked up notes in it. There's a re-recording of "Bud Dwyer Superstar" on here that has samples of his suicide aftermath on the end. Awesome. Half Life didn't make an impression. Sorry. (*out of print*) (SUM)

SPAZZ "La Revancha" (Sound Pollution) CD
Best release of 96 and best Spazz record so far. The production is awesome and the song writing rules. Some shitrunning monkey licks are attained. Get this or wallow in your own shit you pitiful human. (AA)

SPAZZ "La Revancha" (Sound Pollution) LP
Debut album from this hot new act from SF. Some are calling them the new Triumph. They do a whole new take on mandrill core. Banjo? Flute? Whatever. These guys are up and coming. I can't wait until they have more records out. I can't believe nobody's heard of them. Comes with Poster (Sound Pollution: PO Box 17742, Covington KY 41017 USA) (SUM)

MONSTER X, "Attrition" 7" (Ebullition)
These sXe grind monkeys are back with a great 7", where the guitar finally sounds good. Packaging rules. Fucking solid release. Get!!!
(Monster X, 32 15th St. Waterfliet, NY 12189, USA)
(AA)

INK & DAGGER, "Love is Dead" 7" (Happy Days)
Great swizlike band from Philadelphia. The 7" rocks really hard and you should get it. They claim to be vampires, but they are really Simians in disguise. (Happy Days Records: PO Box 4315, Higward Park, NJ 08904) (AA)

V/A "Prototype" (Clean Plate) 7"
There's a buncha bands on here, some I like, some I don't. Who stood out? Ulcer, Apt. 213 and Default, who're new ones on me. A lot of blistering hardcore for one low price. Have some with dinner. (Clean Plate: PO Box 709 Hampshire College, Amherst, MA 01002 USA) (SUM)

V/A "Start a Riot" (Clean Plate) 12"
Same deal as the Protoype comp, only longer and with more crustychimp type punk outfits on it. I bought it for Capitalist Casualties and was taken by complete surprise. This is some of the best Capitalist I've ever heard! Worth it just for that, let alone if you like The Pist or Thug or Code 13 or any of the others on here. (Clean Plate: PO Box 709 Hampshire College, Amherst, MA 01002 USA) (SUM)

x625x HARDCORE

EL GUAPO ALERT-
625 and the bands have just watched the El Guapo comp blow up in our faces. Brian Paxton from Same Day records is not to be trusted! Only Vacuum has the LP if you want to get it. If Brian owes you anything call him at (901)377-3254---Bootleg CD of it with extra stuff is an idea I've been toying with..write me if you want to help do it...........

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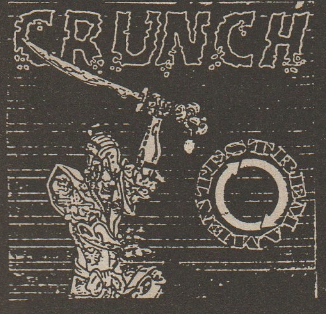
when ya write send some flyers..i'll do the same..looking to trade for sXe, black metal, hardcore, grind....but no emo shit. Down to trade 1 for 1 for your releases too, just write to see what's up...if it's got melody I don't want it..........

UPCOMING:
-"Possessed to Skate" comp LP with: Despise You, Charles Bronson, Asshole Parade, Pretentious Assholes, Spazz, Unanswered and Palatka.
This will be out in Febuary 97...don't order yet.

IN THE WORKS:
-Excruciating Terror- Live 7"
-Utter Bastard/D.B.E-split 7"
-Godstomper- 7"
-Charles Bronson- LP
(don't even write about these.ok?)

NEW SHIT!



CRUNCH - Estrema-mente 7"

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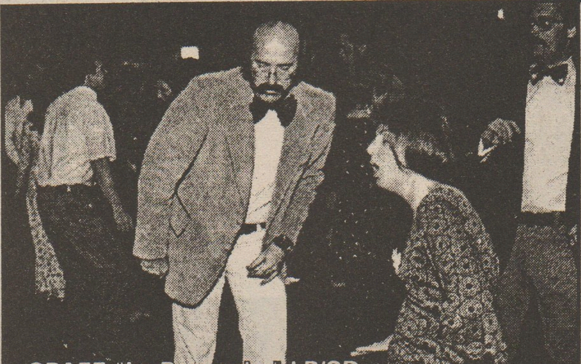

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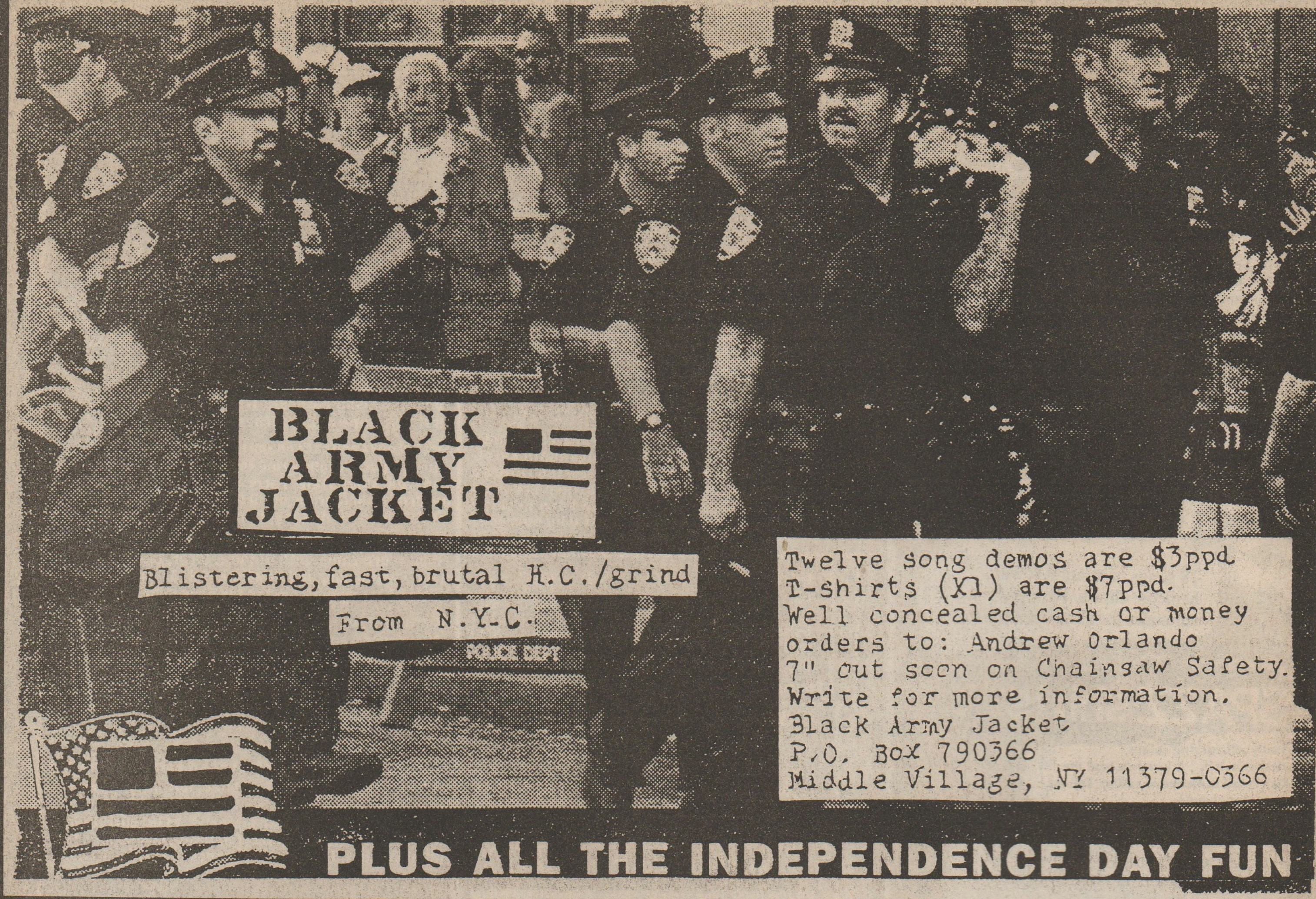
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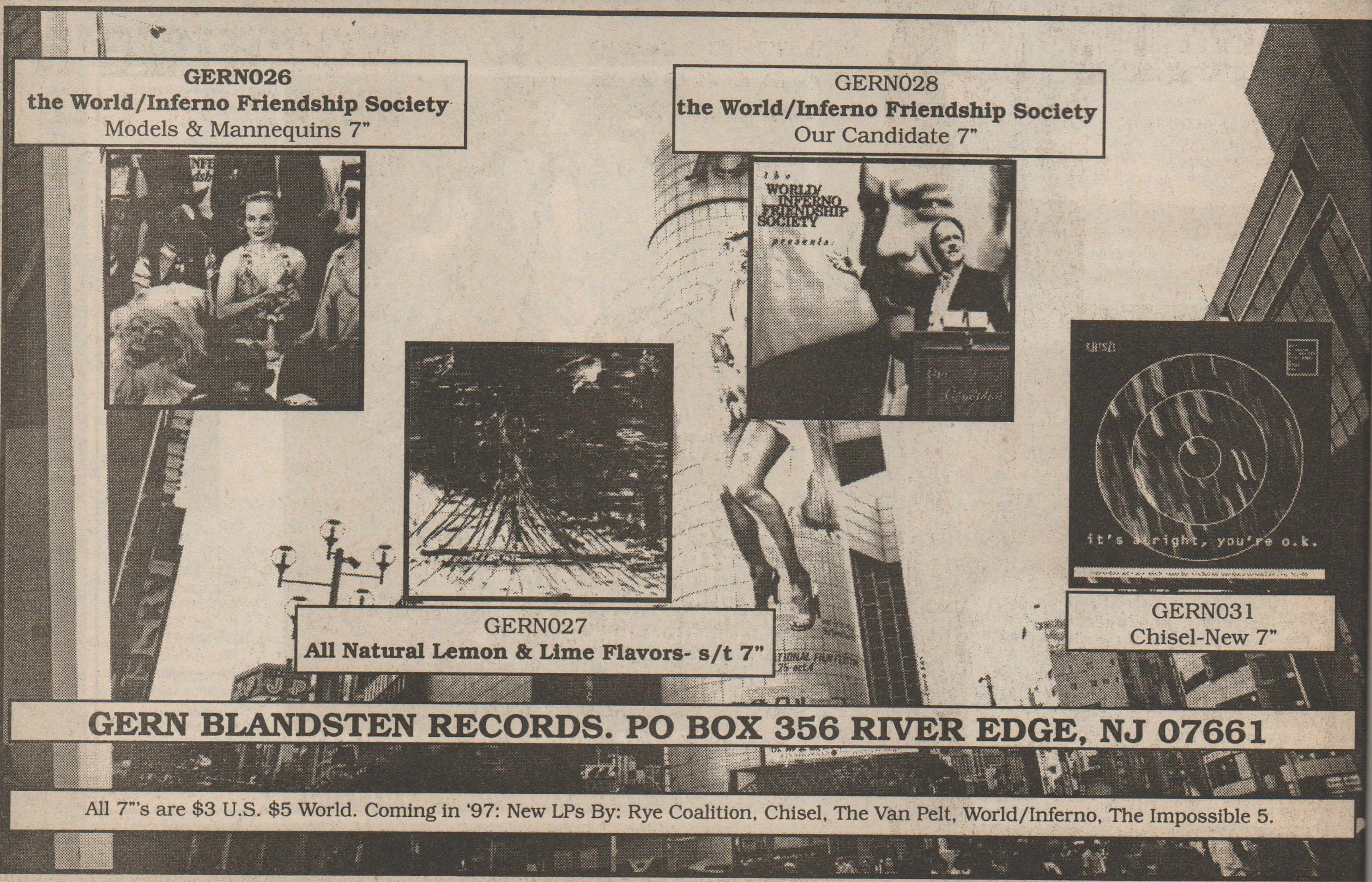
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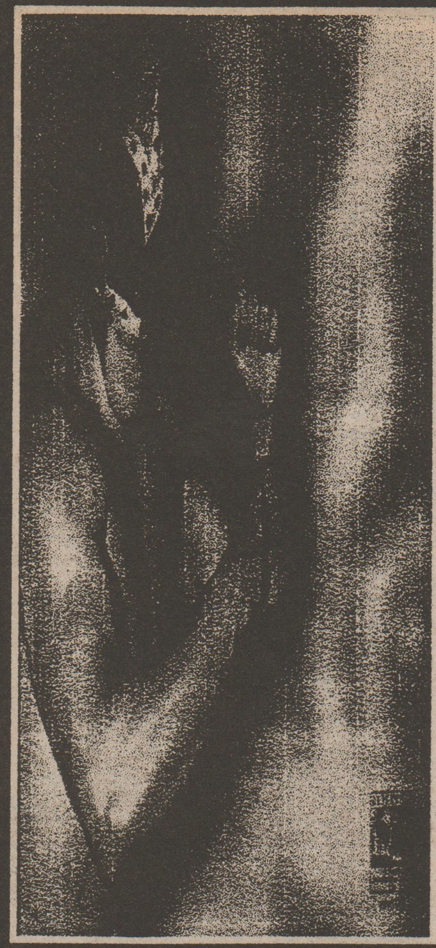

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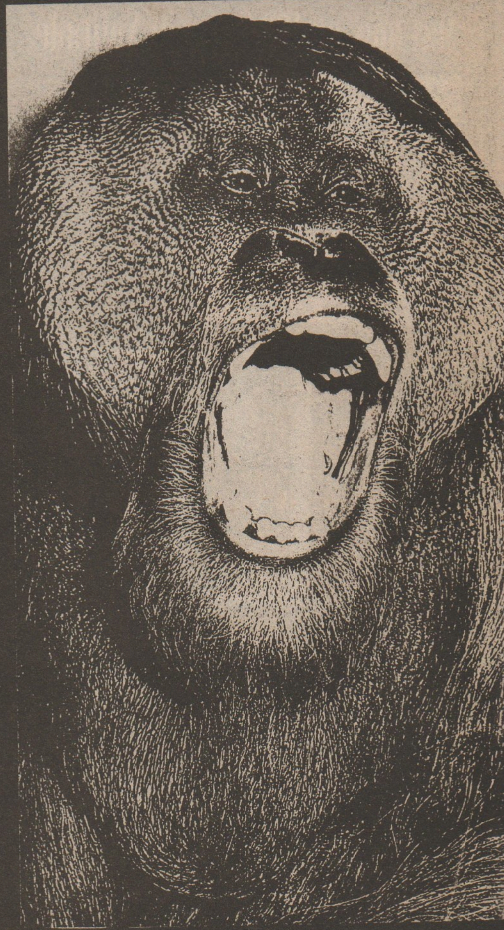

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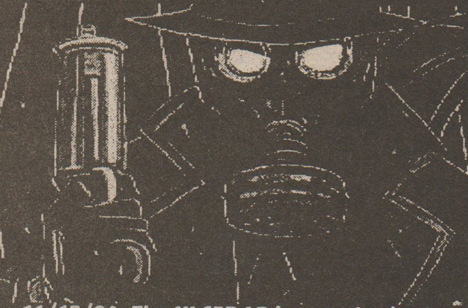

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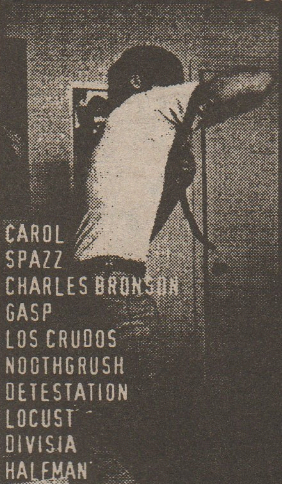

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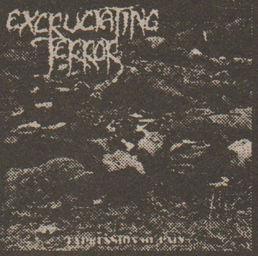

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